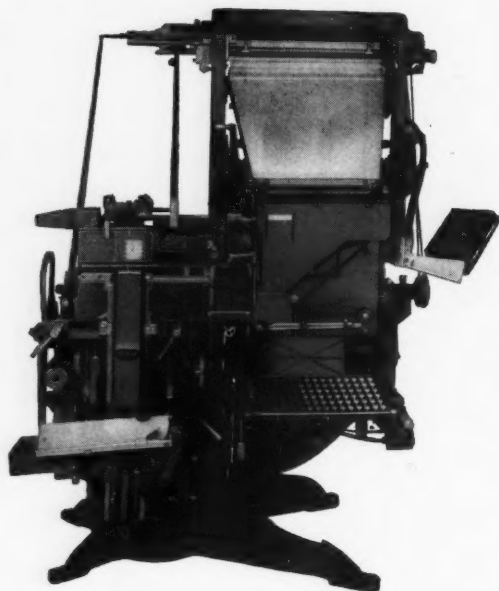


THE INLAND PRINTER



FEBRUARY
1952

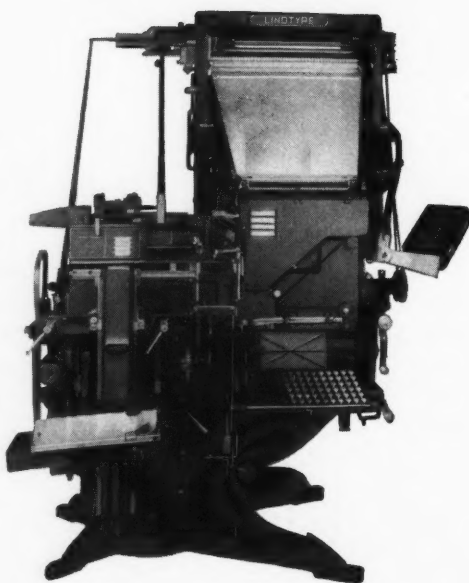




When your production is geared to a single-magazine machine, the Model 5 Linotype is the machine for you! This basic Linotype is a sound investment that really pays off in these days of skyrocketing costs. For in addition to its modest price, the Model 5 offers faster, simpler operation and easier maintenance that will give you a completely new concept of profitable straight text composition!

Your Partners for Profit!

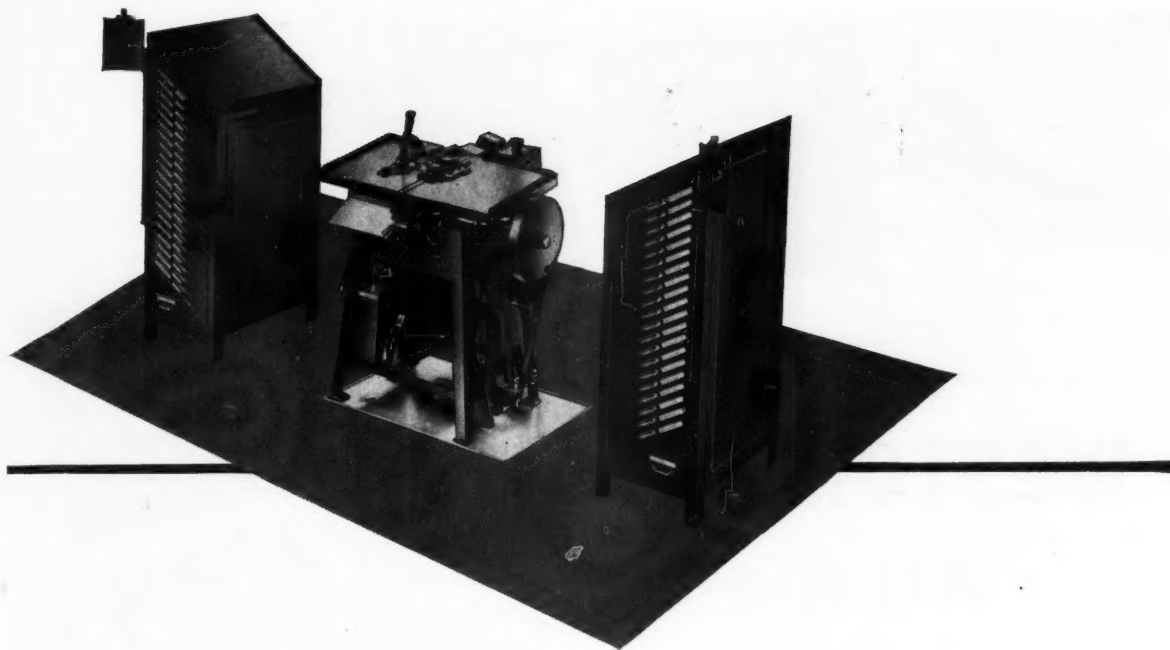
If your present operations—or future plans—call for a machine that handles a greater variety of work, take a good look at the *new* Model 31 Linotype... the “workhorse of the composing room.” The 31 has been newly-engineered—incorporating all the latest Linotype developments that deliver more type at the lowest possible maintenance cost. And with up to four magazines at your disposal, the Model 31 provides you with ample capacity to handle any future expansion. Talk over your needs with your Linotype Production Engineer... he can tell you which Linotype is best suited to your own requirements.



• **LINOTYPE** •

Set in Linotype Times Roman and Spartan Families

MERGENTHALER LINOTYPE COMPANY
29 Ryerson Street, Brooklyn 5, N. Y.



Ludlow...

Dependability

Ludlow simplicity in both mechanism and operation results in equipment of utmost dependability and efficiency. Given reasonable care regularly, the Ludlow will keep on producing slug-cast display and job composition for all daily requirements.

Such durability and such comparative freedom from mechanical trouble are not accidental, but are inherent in Ludlow design and in the application of both experience and engineering knowledge to assure continuous and satisfactory production.

The Ludlow System is so simple in operation that any competent compositor readily learns to produce composition rapidly and efficiently without extended training. Many short-cuts and simplified practice mean high efficiency under all conditions.

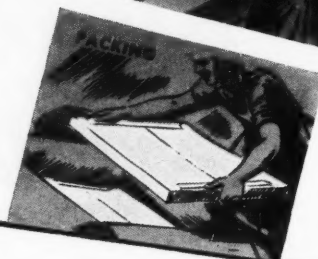
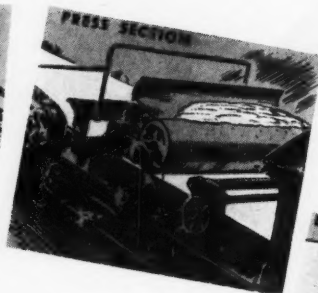
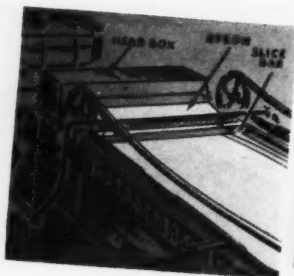
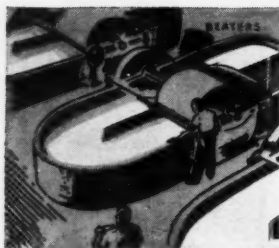
ELROD

*for dependability in the
production of leads, slugs,
rule and base material*

The satisfactory experience of users through the years, as well as the modernization of equipment or the purchase of additional machines and typefaces from time to time, are the best kind of evidence that the Ludlow always can be depended upon.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

Set in members of the Ludlow Tempo family



WESTON QUALITY

All the way

All the skill and fine papermaking resources of Byron Weston Company go into the making of Weston's MERIT BOND. From the selection of raw materials through expert processing and finishing, MERIT BOND bears the unmistakable mark of Weston quality all the way. You can't offer your customers a better 25% rag content bond paper . . . or a wider choice of items to meet their needs. You'll never find an all-purpose bond paper that will meet with wider acceptance . . . or perform better on your presses.



Ask your Weston distributor to tell you more about Weston's MERIT BOND.



MADE BY
BYRON WESTON COMPANY
DALTON, MASSACHUSETTS
Makers of papers for business records... Since 1863

February, 1952

Volume 128

Number 5

THE INLAND PRINTER

FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

IN THIS ISSUE

We went overboard this month on articles of interest to composing room men and typographers when we scheduled "Type Pictures by Albert Schiller," "The Indomitable Peter Dom," the designer of Dom Casual, "Production Aids in the Composing Room," and a story on redesigning composing rooms.

At the same time we didn't neglect other interests for there's an article on "How to Ease the Tax Burden," by A. C. Kiechlin, one by P. R. Russell entitled, "Twelve Tested Volume-Building Ideas for Job Printers," and another on "Static—Bugaboo of the Pressroom," by our Pressroom department editor, Eugene St. John.

The Graphic Arts Education Council is encouraging many groups and firms to undertake research work in the interests of the industry. See page 51. The Lord Baltimore Press in Baltimore, Maryland, has a new \$2-million plant; you'll find it described on page 56.

NEXT MONTH

Two articles scheduled for publication in March will excite attention. Sylvan S. Swink, a collector and user of old-fashioned type faces in Utica, New York, will present the story of his highly unusual hobby; many illustrations of some of his unique faces will accompany the text. The first of a new series of articles on America's private presses by P. K. Thomajan will also be featured.

MANUSCRIPTS

ALL MANUSCRIPTS should be accompanied by adequate postage for their return. THE INLAND PRINTER will accord them courteous attention and ordinary care but cannot be responsible for unsolicited contributions beyond reasonable limits. Address all manuscripts to THE INLAND PRINTER, 309 W. Jackson Boulevard, Chicago 6, Ill.

SUBSCRIPTION RATES

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 45 cents. For Canada: one year, \$5.50; two years, \$8; three years, \$11; single copy, 50 cents. (Canadian funds should be sent to The Inland Printer, Terminal A.P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable.

WAYNE V. HARSHA, Editor

G. Edward Maxwell, Assistant Editor

Contributing Editors: Eugene St. John, Charles F. King, Forrest Rundell, H. Downing Bump

Editorial Offices: 309 West Jackson Boulevard, Chicago 6, Illinois. Telephone: Harrison 7-7890

J. L. Frazier, Consulting Editor

Leslie H. Allen, Eastern Editor

Leading Articles

	Page
How To Ease the Tax Burden.....By A. C. Kiechlin	41
Type Pictures by Albert Schiller.....By Leslie H. Allen	44
Twelve Tested Volume-Building Ideas for Job Printers.....By P. R. Russell	46
The Indomitable Peter Dom.....By Leslie H. Allen	48
Production Aids in the Composing Room.....By Sol Cantor	50
Graphic Arts Council Encourages Groups to Undertake Research	51
Static—Bugaboo of the Pressroom.....By Eugene St. John	52
Redesign Your Composing Room.....	54
Modern Lord Baltimore Press Plant Represents \$2 Million Investment.....	56

Regular Features

Book Reviews	82	Pressroom	66
Do You Know That.....	96	Proofroom	64
Graphic Arts in Washington	92	Salesmen's Corner	68
Month's News	75	Scanning the Scene.....	70
New Literature.....	100	Specimen Review	57
Offset	63	What's New in Equipment.....	88

This Month's Cover designed by LeRoy A. Barfuss

Joseph J. O'Neill, Manager, 309 West Jackson, Chicago 6, HArrison 7-7890

Cecil Hancock, Production Manager M. A. Whalen, Circulation Manager

William H. Thorn, Eastern Advertising Representative

522 Fifth Avenue, New York City 18, MUrray Hill 2-7888

Don Harway & Company, Pacific Advertising Representative

1709 W. 8th, Los Angeles 17, DUmkirk 2-8576

THE INLAND PRINTER, FEBRUARY, 1952, Volume 128, Number 5. Published monthly by the Maclean-Hunter Publishing Corporation, 309 W. Jackson Blvd., Chicago 6, Ill. Horace T. Hunter, President; Ernest R. Gauley, Vice-President; Ralph K. Davis, Secretary. (Eastern Office: 522 Fifth Ave., New York City.)

ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. COPYRIGHTED, 1952, by the Maclean-Hunter Publishing Corporation.

Member Associated Business Papers



Member Audit Bureau of Circulations

— THERE'S A TYPE FACE FOR EVERYBODY —



Garamond ★ *THE COMPETENT TYPE*

No. 11 OF A SERIES . . . Types shown are
ATF Garamond, Italic and Bold.

With outlook broad and ceiling unlimited, with head in the clouds and feet on solid earth, this type flies high in the esteem of all America. So competent, so compatible that it deservedly has retained its proud altitude throughout four centuries. Garamond is an everlasting favorite among the 250 fine foundry types by ATF; a face truly worthy of this most proficient of all type casting. It prints sharp and clean on every grade of paper. Is economically used on a non-distribution basis. There's a type face for everybody, and Garamond is for you. Print foundry type!

Branches in Principal Cities

ATF

American Type Founders
200 Elmora Avenue, Elizabeth B, New Jersey



*Wilson's Plover,
by Allan D. Cruickshank*

on top of the situation

That's a strategic spot to be in—for plovers, printers or paper makers.

In the latter category, St. Regis has certain important advantages. With our own timber reserves, our own pulp production, our own multiple mill operation, we control every sheet of every grade for maximum uniformity and printability.

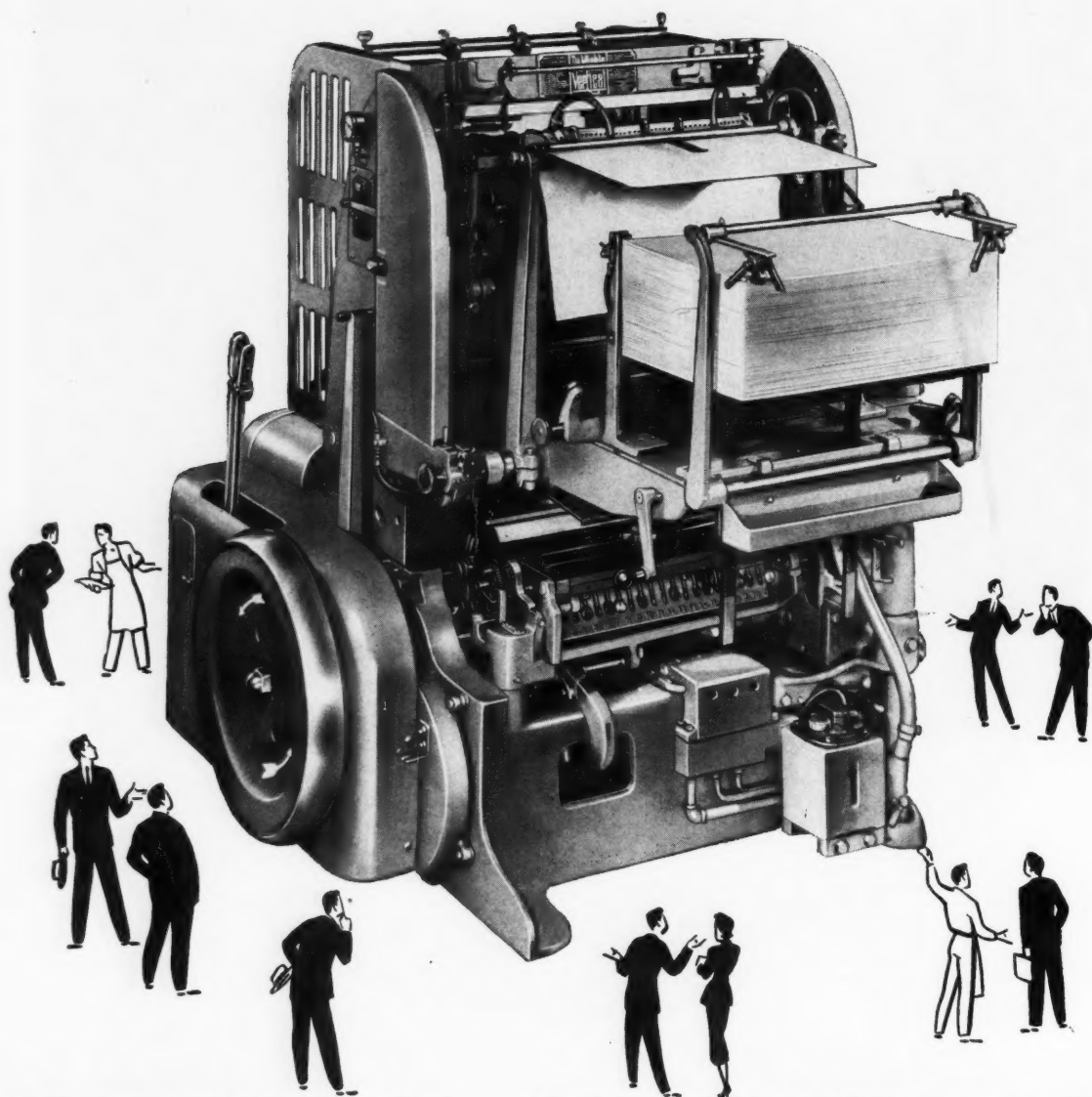
A plentiful supply of St. Regis Imperial Enamel—designed specifically for fine printing and detailed reproduction of halftone plates—at our Kalamazoo Mill—will enable printers to keep on top of situations where quality is demanded and speed of delivery is a must.

*Printing, Publication and
Converting Paper Division*



Sales Subsidiary of St. Regis Paper Company
230 Park Avenue, New York 17, N. Y.
230 N. Michigan Avenue, Chicago 1, Ill.
218 Martin Brown Bldg., Louisville 2, Ky.

"fine paper for fine printing"



MIEHLE^{V-50} VERTICAL

the big money-maker for every plant

Regardless of what size plant you operate, the Miehle V-50 Vertical will handle the vast majority of your jobs efficiently and economically. Rapid wash-up, quick changeover, simple and convenient make-ready are some of the features that make this press the big money-maker for every plant. Sheet size 14" x 20". Speeds up to 5000 per hour. Find out how easy and profitable it is to operate a Vertical in your plant.

Write today for booklet LV-50

MIEHLE PRINTING PRESS & MANUFACTURING COMPANY
Chicago 8, Illinois



Electric Typing Time

With an IBM, you can prepare beautiful master copy for reproduction . . . almost without effort. It's the easy way, the fast way, the "letter perfect" way for annual reports, magazines, direct mail folders, form letters, advertising material, and catalogues. More economical, too!

You can choose any one of over 30 type faces on the standard IBM, illustrated, or 8 proportionally-spaced type styles on the Executive model.

IBM, Dept. IP

590 Madison Ave., New York 22, N. Y.

Please send illustrated folders on
IBM Electric Typewriters.

Name _____

Company _____

Address _____

City _____ State _____

INTERNATIONAL BUSINESS MACHINES

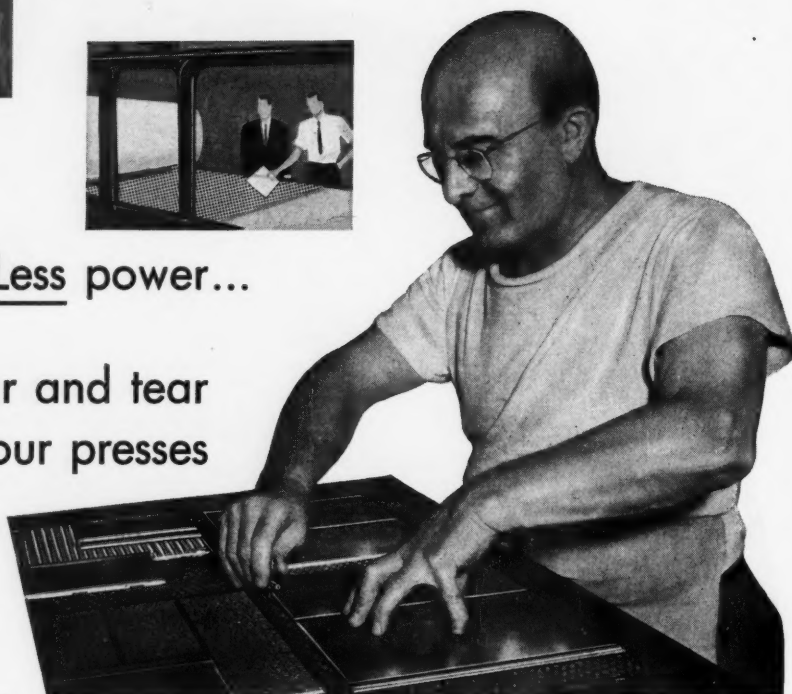


Less work...



Less power...

Less wear and tear
on your presses



More production...less cost...that's what this new Blatchford Honeycomb Base can mean to you.

This new base is *magnesium light* . . . lighter, in fact, than any other plate mounting system on the market. It's magnesium strong, too. And that's not all. Just check these other Blatchford advantages:

SPEEDS MAKE-UP! You can lay out your forms more quickly, position and anchor plates more easily on this base because of its $\frac{1}{4}$ " square scoring and "one-line" and "two-line" holes.

MORE HOLES, MORE HOLD! You can place plates anywhere, with margins as small as $\frac{1}{8}$ ". And—there are no blind spots. You get more hold for any size or shape of plate, in any place on the form. You can lock up forms on Blatchford that won't go on any other base.

ANCHORS PERMANENTLY! You get rigid, uniform support with less chance of uneven plate wear and slippage, due (1) to the small hole pattern of the base . . . (2) to the grip of the sturdy Blatchford Catch. Moreover, this new base accommodates all the other Blatchford accessories.



...it's the

New

Blatchford Base made of magnesium

Investigate this cost-cutting, new base. Write for Booklet M IP2. Address the office nearest you.



NATIONAL LEAD COMPANY — Chicago, Cincinnati, Cleveland, Dallas, St. Louis; New York: E. W. Blatchford Co.; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles.

*Reg. U. S. Pat. Off.



This series of salutes to "Partners in Productive Advertising" is illustrated by distinguished faculty members of The Famous Artists' Course, Inc., Westport, Connecticut. The advertising manager is a study by Austin Briggs.

the Advertising Manager

...a partner in productive advertising

Classically, this study in frown is either the most dexterous ringmaster in the business world or its ablest second-guesser. But behind that frown lies a battleground where conflicting loyalties temper every decision. The sales force wants the ad budget to wine the prospects; the V. P. for Sales wants to show all the products; the President calls for a "a backdrop of integrity" with reprints to his luncheon club, and the Treasurer wonders "what does the

agency do?" Kudos to the A. M. with an uncanny ability to satisfy everybody, including—occasionally—himself!

Faced with considerations of budget, appearance, utility (to name a few) in the selection of paper, today's advertising managers continue to specify literally thousands of tons of MAXWELL OFFSET yearly.

Whether you're an advertising manager, an agency man or a printer, you'll find

MAXWELL OFFSET does a better job of representing you, reaching more of the proper desk-tops, catching more and more consumers' fancies—always the measure of a well spent dollar.

It's just that MAXWELL OFFSET helps printers put the message in the best possible light. MAXWELL's absolute uniformity in strength, finish, whiteness or color are your best assurance of "printed power" for increased sales.

Maxwell Offset

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio



"Mr. Phillips, Take a Letter to Our Printer"

IF YOU WERE to trade places with your secretary for just a day you'd learn firsthand the importance paper plays in making her work effective.

You would learn that a superior letterhead paper—HOWARD BOND, to be specific—pays for itself in appearance, in exceptional printability, and in the ease with which

it handles, erases, resists soilage.

If you also typed business forms you would see how form sets printed on different HOWARD colors expedite paper work—speeding identification, minimizing error, simplifying handling and filing.

And then if the "boss" asked you to take a letter you might hear dic-

tation like this, "Take a letter to our printer asking him to stop by with a HOWARD BOND sample book so we may see those lovely HOWARD colors and that sparkling *whitest* white. Get it off today, Mr. Phillips."

PRINTERS! *This message appears in advertising magazines read by your customers.*

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's

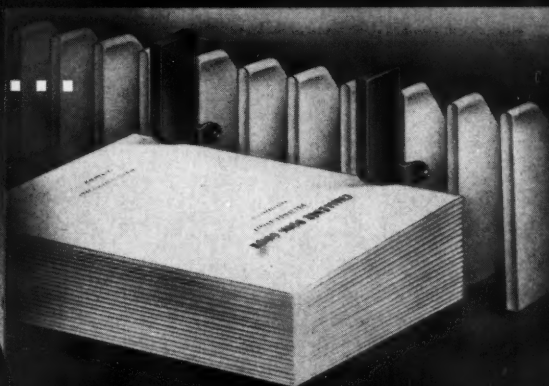
Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph

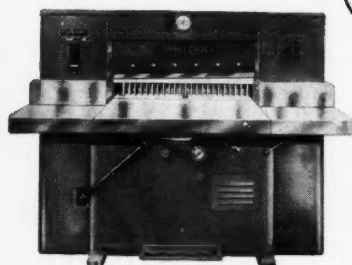


Howard Writing • Howard Posting Ledger

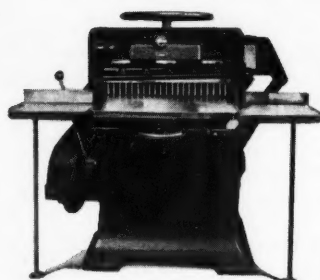
It's a Trick of the Trade . . .



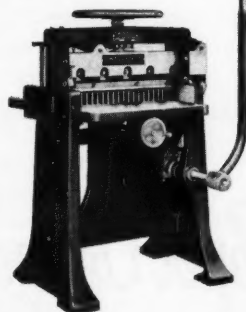
To get an even cutting edge and assure neater book trimming, use a pair of guides on the backgag. You can buy a book guide to fit any backgag finger up to 1/2" thick. Easily attached, dependable, and adjustable for small or large lifts.



Challenge 370 Automatic
(Hydraulic Clamp) Cutter



Diamond (Hand Clamp) Power Cutter



Challenge 265-305 Lever Cutter

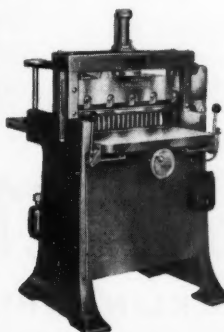
BUT IT'S NO TRICK TO DO AN ACCURATE JOB WITH A DEPENDABLE Challenge Cutter

Just as a magician measures success by applause . . . a paper cutter's performance is rated by the number of printers who recommend it. And on this basis . . . the Challenge line is the **most popular** in the field!

In all, there are eleven styles and seven sizes of Challenge cutters. These range from lever cutters in bench and floor models . . . to power cutters with hand or hydraulic clamp. Each of these cut-

ters has been perfected by Challenge engineers to give your operator **maximum protection . . . more working freedom . . . and precise control of cutting operation**. And to **you**—whatever your shop size—a Challenge cutter is a long term investment that pays off in less maintenance . . . more profitable cutting.

See your Challenge Dealer for a free demonstration or write for specific information. 701



Challenge 265-305
(Hydraulic Clamp)
Power Cutter



Challenge Pony
Lever Cutter

THE CHALLENGE MACHINERY COMPANY

Office, Factories and Show Room:
GRAND HAVEN, MICHIGAN

Over 50 Years in Service
of the Graphic Arts

DEALERS IN ALL PRINCIPAL CITIES



NEW PACKING TOP SHEET CUTS DOWN-TIME, IMPROVES QUALITY, RETURNS ITS COST IN BIG SAVINGS!



Tested and proved superior by largest printers and publishers—now available to all printers everywhere!

Travel Grip—a patented, plastic-coated Packing Top Sheet—has remarkable qualities of tremendous importance to printers. Important in *quality*. Important in *top press performance*. Important in *profits*!

Travel Grip is superior in 17 ways—all of which we will be pleased to describe. Basically, however, the superiorities boil down to these three big points:

1 In carefully controlled tests TRAVEL GRIP cut down-time for top sheet changes by lasting 5 to 10

times as long as ordinary top sheet!

2 Surface quality and resiliency of TRAVEL GRIP make it easier to achieve finest work regardless of your type of equipment!

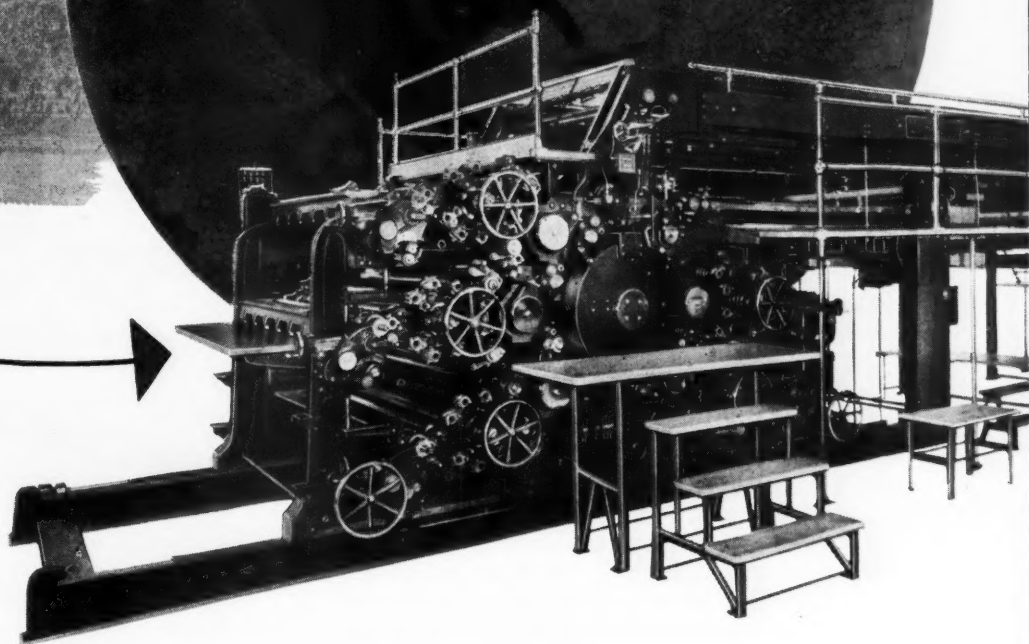
3 When used as recommended TRAVEL GRIP pays for itself in substantial savings!

If these benefits interest you—and surely they must!—contact your paper merchant or printing supply jobber, or write us for more information. It is not a day too soon to enjoy the benefits of this truly remarkable Packing Top Sheet.

the  **Miami Valley Coated Paper Company**
FRANKLIN, OHIO

LICENSED BY BISHOP-STANSSELL AS SOLE MANUFACTURERS OF TRAVEL GRIP

COTTRELL



how do you account for this?

Despite the fact that some printers say,
"I don't have the type of work or length of run for SHEET-FED
ROTARY LETTERPRESSES"—

this fact remains...

Of this type alone, Cottrell has sold and installed 181 presses with
702 printing cylinders since World War II.

experience does count!

C. B. COTTRELL & SONS COMPANY

WESTERLY, RHODE ISLAND • Claybourn Division, Milwaukee, Wis. • Sales Offices: New York, Chicago, London



When you plan printing for any purpose, keep this trade-mark in mind. It's the smoothest thing in paper! It represents the diversified and standard Mead brands of printing papers for every business and advertising use.

Your printer or lithographer—and, behind him, America's leading paper merchants—knows Mead Papers for what they are and for the fine job they

do on long runs or short runs, big jobs or little jobs, high-cost jobs or low-cost jobs.

Mead Papers include D&C coated papers and Wheelwright bristols and covers. Among them are surfaces, sizes, weights, and colors for every printed need...some smooth and white as country snow.

Specify and use Mead Papers for every job, every time.

THE MEAD CORPORATION "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia • Atlanta
ESTABLISHED 1846

T.M. Reg. U.S. Pat. Off.



MEAD PROCESS PLATE is the low-cost coated paper for fine letterpress printing in one or many colors. Its smooth, glossy surface is ideal for high-speed printing with fine-screen engravings . . . and with regular, "heat-set," or "flash-dry" inks. A sample book is yours for the asking.

"Mead Papers mean business." That's what the series of full-color advertisements is saying this year to the 1,850,000 readers of *Time* and *Business Week*.

STERLING TOGGLE BASE...

for precision and profits

Progressive letterpress printers recognize that the precision of the Sterling Toggle Hook and Base System contributes greatly to profit possibilities. For . . .

- SIMPLIFIED "LOCK-UP"
- HAIRLINE REGISTER
- FASTER, BETTER MAKE-READY
- TOP PRINTING QUALITY
- INCREASED PRODUCTION
- GREATER VERSATILITY

... they turn to Sterling Toggle Base

in **MAGNESIUM**
or **Semi-Steel**

Now, to the long accepted advantages of Sterling Toggle Base has been added the lightness of **MAGNESIUM** — the modern metal only one-fourth the weight of semi-steel. In many shops this weight reduction is a big factor in efficient handling of forms.

In either metal, **MAGNESIUM** or Semi-Steel, Sterling Toggle Base offers the same precision and dependability — and uses the same standard Sterling Toggle Hooks and Accessories.

Send for complete information

on how the Sterling System can increase your pressroom profits.



THE PRINTING MACHINERY COMPANY

436 COMMERCIAL SQUARE • CINCINNATI 2, OHIO
23 EAST 26TH STREET • NEW YORK 10, NEW YORK



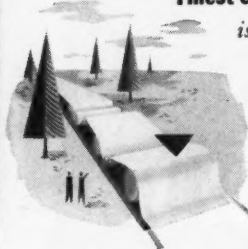
Nesco, Inc., gets top quality at lower cost in Consolidated Enamel Papers

To make a good impression on prospective buyers, promotional materials for Nesco Roaster-Ovens demand the sparkling reproduction offered only by the finest enamel printing papers. Consolidated Enamels deliver it at savings of 15 to 25% below old style, premium-priced enamel papers.

But Nesco's printer is interested in still another kind of "good impression"—the sharp, clean impressions received by *Production Gloss*' smooth, ink-receptive surface. Consistently uniform in brilliance and body strength, *Production Gloss* provides the finest in printing and folding qualities to help keep make-ready costs down and production speeds up.

Whether your own jobs run to house organs, trade publications, or promotional materials, it will pay you to investigate the quality and economy of the entire Consolidated line. Your Consolidated merchant will be glad to show you the particular advantages of *Production Gloss*, *Modern Gloss* and *Flash Gloss* for cover, body and general uses. Ask him for trial sheets without obligation.

Finest enamel paper quality at lower cost



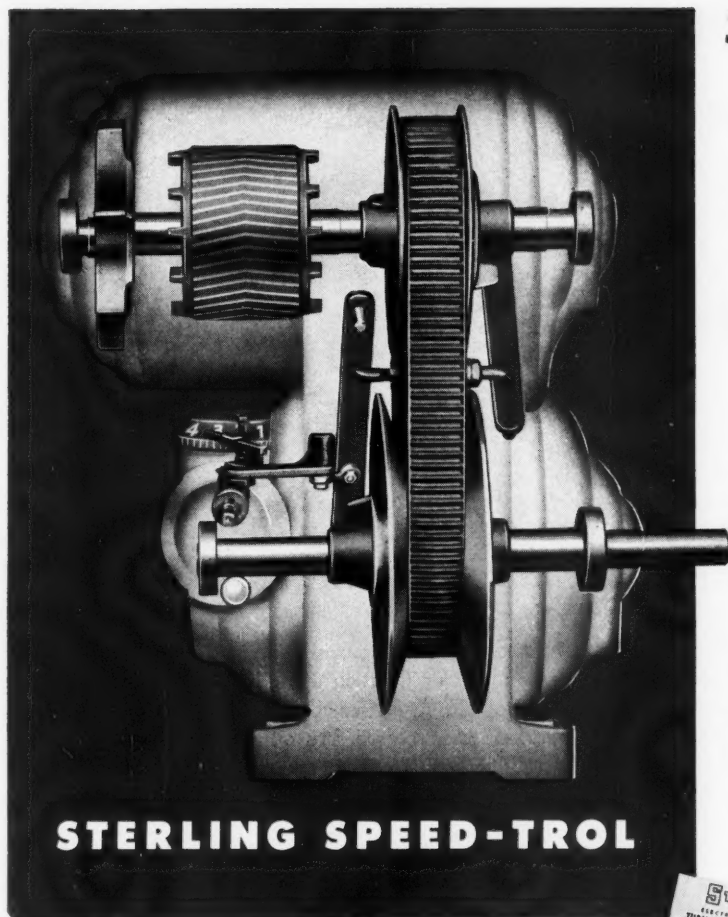
is the direct result of the enameling method which Consolidated pioneered. Operating as a part of the papermaking machine, it eliminates many costly steps still required by other papermakers and produces highest quality paper, simultaneously enameled on both sides, in a single high-speed operation.

Consolidated

ENAMEL PAPERS

Production Gloss • Modern Gloss • Flash Gloss
CONSOLIDATED WATER POWER & PAPER COMPANY • Makers of Consoweld plastic surfacing and industrial laminates • Main Offices: Wisconsin Rapids, Wis.
Sales Offices: 135 So. LaSalle St., Chicago 3, Ill.

MAINTENANCE CUT 92% PRODUCTION UP 10% WITH



STERLING SPEED-TROL!

Every Kluge automatic hot plate stamping and embossing press at Uptown Paper and Envelope Corporation of New York City is equipped with a Sterling Speed-Trol. In addition to increased production and reduced maintenance, Mr. Wm. Lifshitz, President, reports that power costs decreased over 12%, operating costs were lowered due to less down-time and shop morale was improved.

STERLING SPEED-TROL GIVES YOU VARIABLE SPEED CONTROL NECESSARY FOR:

EQUIPMENT ADAPTATION TO: Sequence synchronization—operators' abilities—load variations due to differences in quantity, quality, weight, size, tension, hardness or shape of material to be processed, machined, conveyed, blended, mixed, etc.

PROCESS CONTROL OF: Temperature—viscosity—level—pressure—flow—etc.

TIME CONTROL OF: Baking—drying—heating—cooking—pasteurizing—soaking—chemical action—etc.

With Speed-Trol you get the maximum in production, plant efficiency, quality and profit.

OTHER STERLING ELECTRIC POWER DRIVES:

- STERLING SLO-SPEED (GEARED) MOTORS
 - STERLING KLOSD AND KLOSD-TITE (NORMAL SPEED) MOTORS
- DRIP-PROOF • SPLASH-PROOF • TOTALLY ENCLOSED

70 ILLUSTRATIONS showing how Sterling Electric Power Drives reduce production costs. Write for Bulletin No. B111.



OUTSTANDING FEATURES:

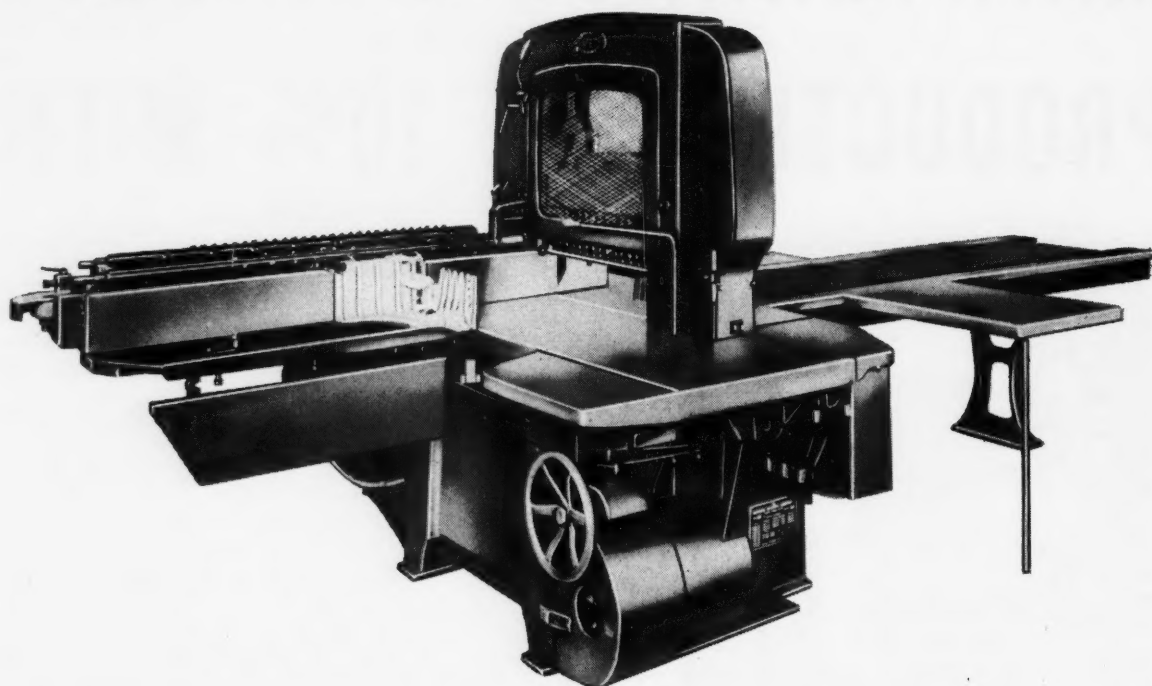
Infinite speeds—positive speed regulation—fingertip control—large indicator—positive pulleys—no springs—belt tension in proportion to load—protected—streamlined—Herringbone Rotor—through ventilation—versatile mounting—NEMA dimensions—shock absorbing—quiet operation—rugged—compact—dependable—long life.

STERLING ELECTRIC MOTORS

Plants: New York City 51; Van Wert, Ohio; Los Angeles 22; Hamilton, Canada; Santiago, Chile.

Offices and distributors in all principal cities.

The Brackett Straight Line Safety Trimmer



*eliminates waste motion and unnecessary rehandling
...and assures unqualified accuracy*

On the Brackett Trimmer work moves in a straight line — away from the operator — without waste motion or needless rehandling. Work and trimmings are conveyed to rear of machine, where tables are provided for wrapping or other ultimate handling, and receptacle takes care of trimmings. Conveyor speed may be adjusted to suit the particular job on the machine.

Mechanical setting of spacer shafts insures that same fine

degree of accuracy required in cutting punch cards, where even the tiniest variation would make the cards useless. This kind of setting insures absolute precision from first cut to last, whether the job runs a thousand or several million.

For recurring jobs, preset gauges may be retained. No need of resetting means preparation time saved when job is repeated.

The Brackett Trimmer handles booklets, covers, inserts, circulars, labels and other flat work, at double or triple the speed of the conventional guillotine cutter.

The Brackett takes work up to 25½" in width and up to 50" in length. Two spacer shafts covering ten set-ups are furnished as standard equipment. Extra shafts for permanent set-ups can be supplied.

Equipment includes two knives, six cutting sticks, silent V belt drive, 2 h. p. motor. Solenoid safety switch is operated from light current.

Clamping is powered by oil pressure, adjustable between 1,000 and 5,000 pounds.

Floor space required for machine with 50" gauge and 9½' conveyor: 7½ x 15½'.

Dexter • Christensen • McCain

Modern Machines for Printers and Binders

DEXTER FOLDER COMPANY, General Sales Offices 330 W. 42nd St., New York 18, N. Y.

Branch Offices, Domestic and Foreign Agents

er

ere
his
to
on.
No
bb

For the finest reproduction...

CHAMPION
Kromekote[®]
CAST COATED



THE CHAMPION PAPER AND FIBRE COMPANY
HAMILTON, OHIO

buy and specify these papers by name

COATED BOOK

Satin Proof Enamel
Hingefold Enamel
Refold Enamel
Hamilton Enamel
Falcon Enamel
Format Enamel
Wedgwood Coated Offset
Templar Coated Offset
All Purpose Litho

CAST COATED PAPER

Kromekote Label
Kromekote Litho
Kromekote Cover
Kromekote Postcard
Kromekote Box Wrap
Kromekote Colorcast Box Wrap
Kromekote Colorcast Gift Wrap

DULL COATED BOOK

Dullofold Coated

COATED COVER

Hingefold Coated Cover
Refold Coated Cover

UNCOATED BOOK

Garamond Antique
Garamond English Finish
Garamond Text (W. M.)
Golden Text Bible
Wedgwood Offset

UNCOATED COVER

Ariel Cover
Cordwain Cover

ENVELOPE PAPER

Colored Wave Envelope
Radiant White Envelope
Foldur Kraft Envelope
Gray Kraft Envelope
Suntan Kraft Envelope
Ne'er Tear Envelope

COATED POST CARD

Campaign Postcard

BRISTOLS

Inventory Index
Canton Postcard Bristol

TAG

Tuf-Tear Tag

BOND, MIMEOGRAPH

Ariel Bond
Scriptic Mimeograph

PAPETERIE

Wedgwood Papeterie
Garamond Papeterie
(Embossed and Printed)

PRESSBOARD

Champion Pressboard
Imitation Pressboard

SPECIALS

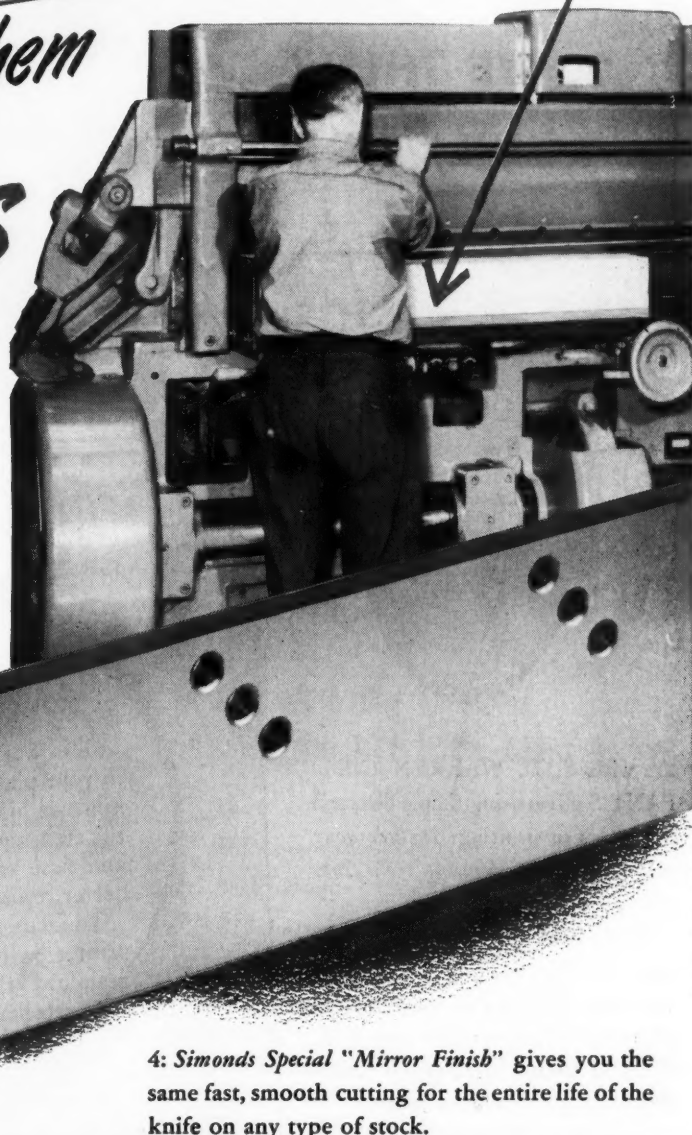
Cigarette Cup Stock
Food Container Stock
Coffee Bag
Tablet Papers
Drawing Papers
Red Patch Stock
Stencil Board
Pattern Board
End Leaf Paper

the Champion Paper and Fibre Company

Mills at Hamilton, Ohio; Canton, North Carolina; and Houston, Texas
District sales offices in New York • Chicago • Philadelphia • Detroit
St. Louis • Cincinnati • Atlanta • Dallas • San Francisco



Get **CLEANER CUTS** ...and More of them with **SIMONDS** Paper-Cutting **KNIVES**



You can count on getting *extra* duty out of Simonds "Red Streak" Paper Knives, because you get these 4 unmatched advantages:

- 1: *Simonds Special S-301 Steel* means longest life for the cutting edge, and less frequent trips to the grinder.
- 2: *Uniform Accuracy of Edge and Thickness of Knife* from end to end gives you straighter, cleaner cuts.
- 3: *Correct Taper and Face Clearance* eliminates drag against stock and assures clean, shear cuts.

4: *Simonds Special "Mirror Finish"* gives you the same fast, smooth cutting for the entire life of the knife on any type of stock.

Order Simonds "Red Streak" Paper Knives from your nearest Simonds Distributor or printing supply house.



Factory Branches in Boston, Chicago, San Francisco
and Portland, Ore.
Canadian Factory in Montreal, Que.

**WE THINK
YOU'LL AGREE**



... with S. D. WARREN COMPANY'S advertising theme directed to buyers of printing: *Include your printer in your planning right from the start of every job!*

Don't miss the WARREN message for this month. It's in *The Saturday Evening Post* for February 16th and in *Time* for February 11th. S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

BETTER PAPER—BETTER PRINTING

REG. U. S. PAT. OFF.



Printing Papers

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.



Your unpaid salesmen

People love to talk. So often than you know, they talk politics, sometimes business—about your company. When they function fluently, they are your unpaid salesmen. If you have a printer, call in a good printer fast. Include him in your planning right from the start. Let him use his skill and experience to ease the creative task. He can save you effort and time and money — and give you a better result in the end.

Your Ally — A Good Printer

Once the decision to employ printing has been reached, make one wise resolve: Call in a good printer fast. Include him in your planning right from the start. Let him use his skill and experience to ease the creative task. He can save you effort and time and money — and give you a better result in the end.

To insure a better result for you, your printer will probably specify Warren's Standard Printing Papers. There are excellent reasons: Warren papers are superior surfaces for every print — and they can be used for a wide range of printing. The use of Warren's Standard Printing Papers means of better results in your brochures, for the medium provides a better surface for you to register your sales point with your printer. Pages of printed pieces you can explain and document your story in detail and with persuading thoroughness.

Printing Papers



Some of the forms of literature, printed on WARREN'S STANDARD PRINTING PAPERS, which are aiding Industry

THE LITTLE GIANT 6

PAYS OFF

on a wider range of work



ONION SKIN
GUMMED
ENVELOPES
POSTCARDS
COATED
4-PLY
BOND

That gives you an idea of the *versatility* of the ATF Little Giant 6, the 12 x 18 automatic job cylinder press made by the manufacturer of the famous Kelly.

It's versatile *another* way, too—the Little Giant 6 handles both long runs and short runs profitably.

Performance like this makes the Little Giant 6 the ideal press for the job shop . . . also a useful auxiliary press in a large commercial shop.

More Profits from More Work in Less Time

Ask the ATF representative about the profit opportunities offered you in the ATF Little Giant 6.

Get all 6 Big Features with the ATF Little Giant 6

Faster get-away

More impressions per hour

Better quality

Easier operation

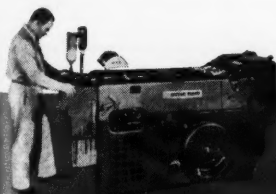
Wider range

Bigger printing profits

AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE • ELIZABETH 8, NEW JERSEY

Branches in principal cities.



Type faces shown are Spartan Extra Black, Spartan Black, Bodoni Book, Bodoni Bold, Alternate Gothic

BETTER, MORE PROFITABLE PRINTING

FROM THE WIDEST LINE OF PROCESSES . . .

ORAVURE—LETTERPRESS—OFFSET

ATF



Actual halftone background enlarged 33 times.

Round as a Dollar... *and just as profitable*

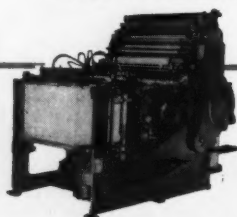
That's the extremely accurate printing impression of an ATF Chief 29 offset press.

For recent engineering changes have made it possible for an ATF Chief 29 always to print to exact image length. It is the only American-made press that has this high-quality feature. From heavy halftone areas to vignettes, all dots reproduce perfectly.

No wonder you can meet . . . and beat . . . competition, handle more work, increase profits. For an ATF

Chief 29 will outprint any press of its size on the market in the production of fine halftone and process color work. It pays off for run-of-the-hook color tints and black and white, too. It's fast. It's easy to operate. It handles any kind of stock, even the most difficult.

Ask your ATF representative for facts on how you can make money by installing an ATF Chief 29. AMERICAN TYPE FOUNDERS, 200 Elmora Avenue, Elizabeth B, New Jersey.



Type faces shown are: Stymie and Bodoni Book

ATF

Better, More Profitable Printing from the Widest Line of Processes
GRAVURE...LETTERPRESS...OFFSET



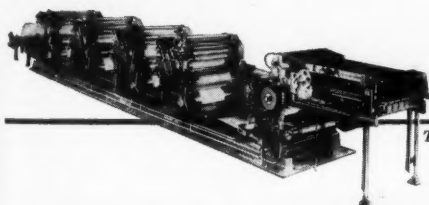
**A press
of this
button**

starts your profits rolling in

Switch on a high-speed, web-fed ATF-Webendorfer off-set press and turn out production jobs in a hurry.

Webendorfer web presses can be designed to handle your largest, most complex multicolor printing—or your simplest. Cost is low, too. Four classes of web presses cover every type of work—publication, form work, web multicolor and specialty printing. Also, with separate units your Webendorfer web press easily folds, numbers, perforates, sheets, rewinds.

No matter what your offset production problem, your answer is in an ATF-Webendorfer. Contact ATF for the full story. AMERICAN TYPE FOUNDERS, *Webendorfer Division*, 2 South Street, Mt. Vernon, New York.



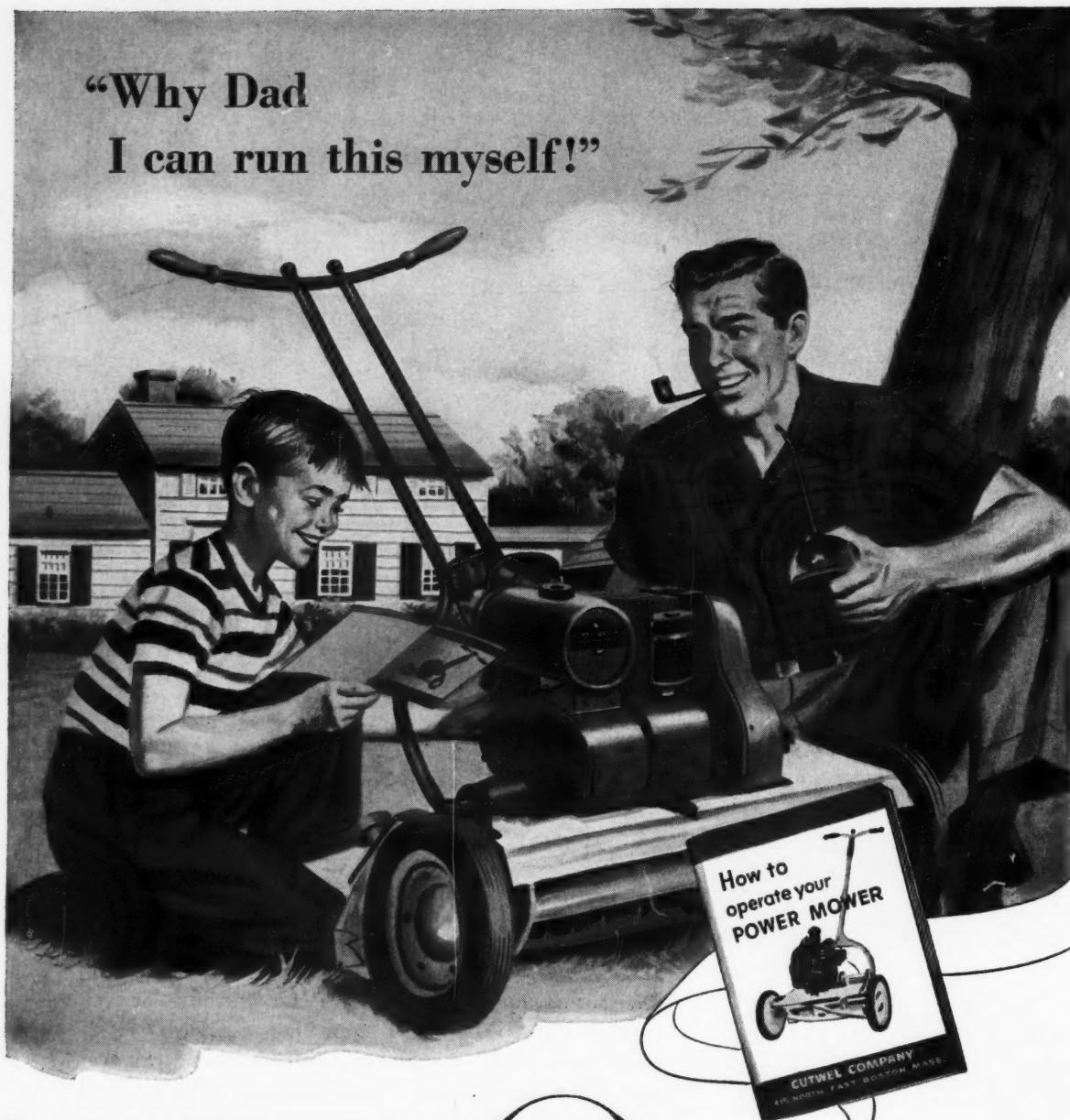
Type faces shown are: Century Schoolbook, Spartan Extra Black, Spartan Heavy and Spartan Heavy Italic.

ATF

BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES

GRAVURE . . . LETTERPRESS . . . OFFSET

**"Why Dad
I can run this myself!"**

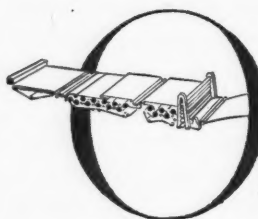


Power mowers in February?

Of course it will be a while before power equipment for lawns and gardens again becomes of major interest to homeowners in many parts of the country.

But it's none too soon for manufacturers and printers alike to be busy preparing the instruction booklets that will help millions of purchasers become satisfied owners. For manufacturers know the importance of combining accurate reproduction of their products with simple, concise directions that assure easy operation for everyone.

Whether your instruction material calls for production by letterpress, lithography, or rotogravure, you'll find it pays to select Oxford quality papers from the wide variety of coated and uncoated grades.



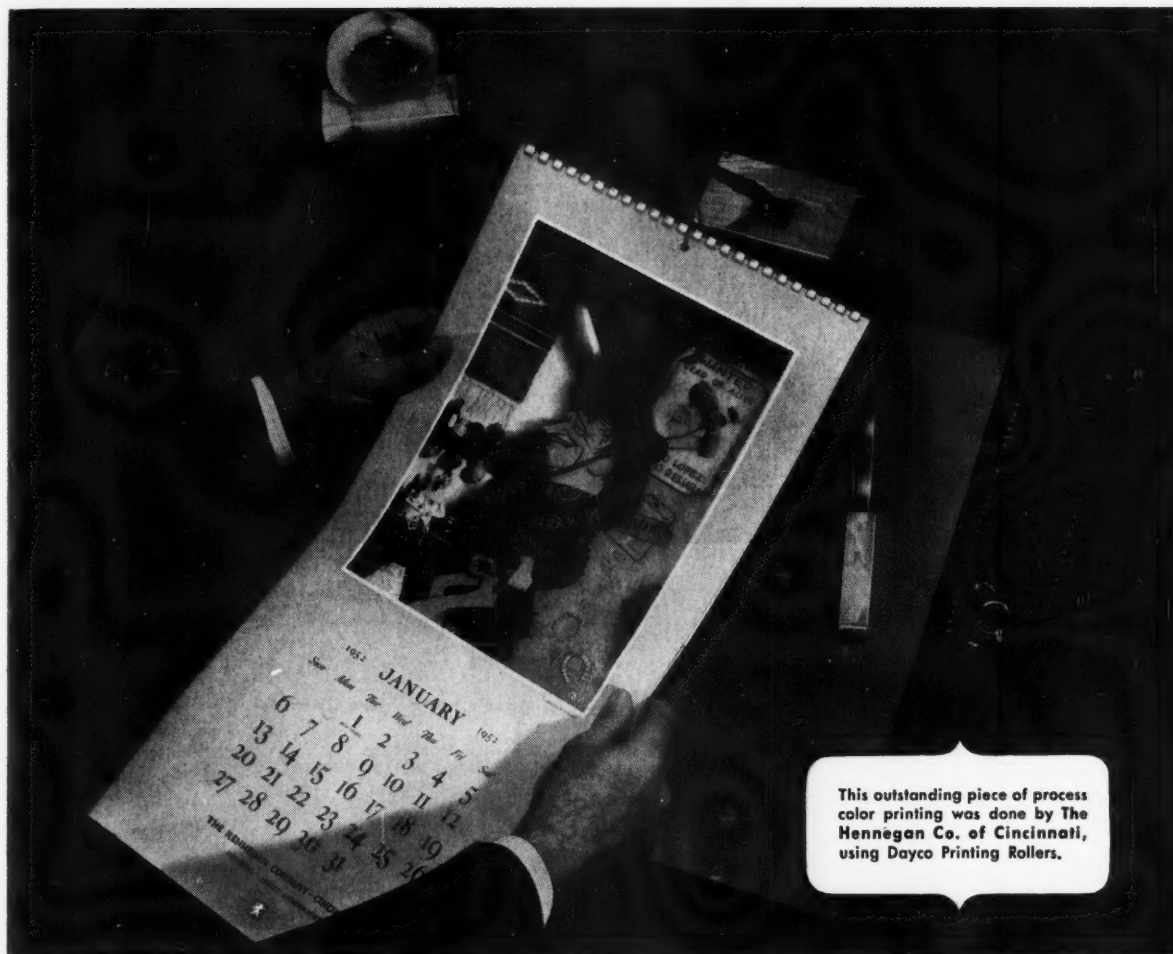
OXFORD PAPERS
Help Build Sales



OXFORD PAPER COMPANY
230 Park Avenue, New York 17, N. Y.

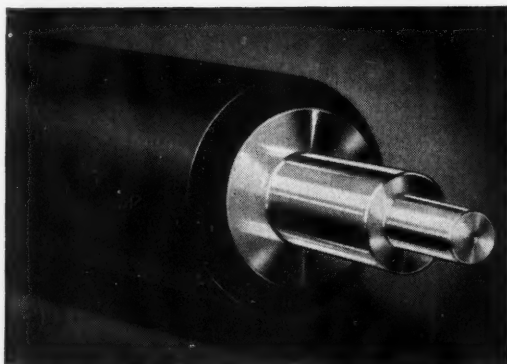
Mills at Rumford, Maine, and West Carrollton, Ohio

OXFORD MIAMI PAPER COMPANY
35 East Wacker Drive, Chicago 1, Ill.



This outstanding piece of process color printing was done by The Hennegan Co. of Cincinnati, using Dayco Printing Rollers.

PRINTING OF DISTINCTION



Dayco Rollers are made to order . . . made to the *particular* specifications demanded by your *particular* printing problem. Write and tell us what those specifications are. We'll *prove* to you that Dayco Rollers will meet them perfectly!

There may be millions of impressions, at very high speed, either letterpress or offset. There may be several colors, some very hard to handle. But what the customer wants is simply the best possible result . . . *Printing of Distinction!*

And he'll get it . . . if there are Dayco Rollers on the presses! They're *best* in any position . . . ductor, distributor or form. They *hold* original diameter and softness . . . never shrink with cold or swell with humidity. Tackiness remains uniform, keeping forms clean without frequent stops for washing.

Daycos were the *first* synthetic rollers, a *must* for present-day inks. Daycos were the *first* sleeve-type rollers. Resurfaced (Re-Daycoed) by Dayton's exclusive process at a fraction of the original cost, they give just as long *additional* life and service!

Write for the proof that Dayco Rollers assure *Printing of Distinction!*

DAYTON RUBBER COMPANY • DAYTON 1, OHIO

Dayton Rubber

Since 1905

Pioneers of Improvements for Better Printing . . . Dayco Rollers, Blankets, Color Separators, Fountain Dividers . . . for Letterpress, Offset, Newspapers

National Advertisers!

Here's a Perfect Combination for You!

Television



Bus and Car Cards



Point-of-Sale Displays



Television and radio advertisers cannot neglect the two other important members of a winning, sales-getting combination—bus and car cards and point-of-sale displays.

Some of the most successful national advertisers are now amplifying the effectiveness of their television advertising through the coordinated sales teamwork of bus and car cards and point-of-sale displays, printed, lithographed or

screen processed on Falpaco Coated Blanks.

The G. E. cards shown above were printed on Falpaco Coated Blanks, coated one side for letterpress, by The Tabard Press Corp., New York City for The General Electric Company.

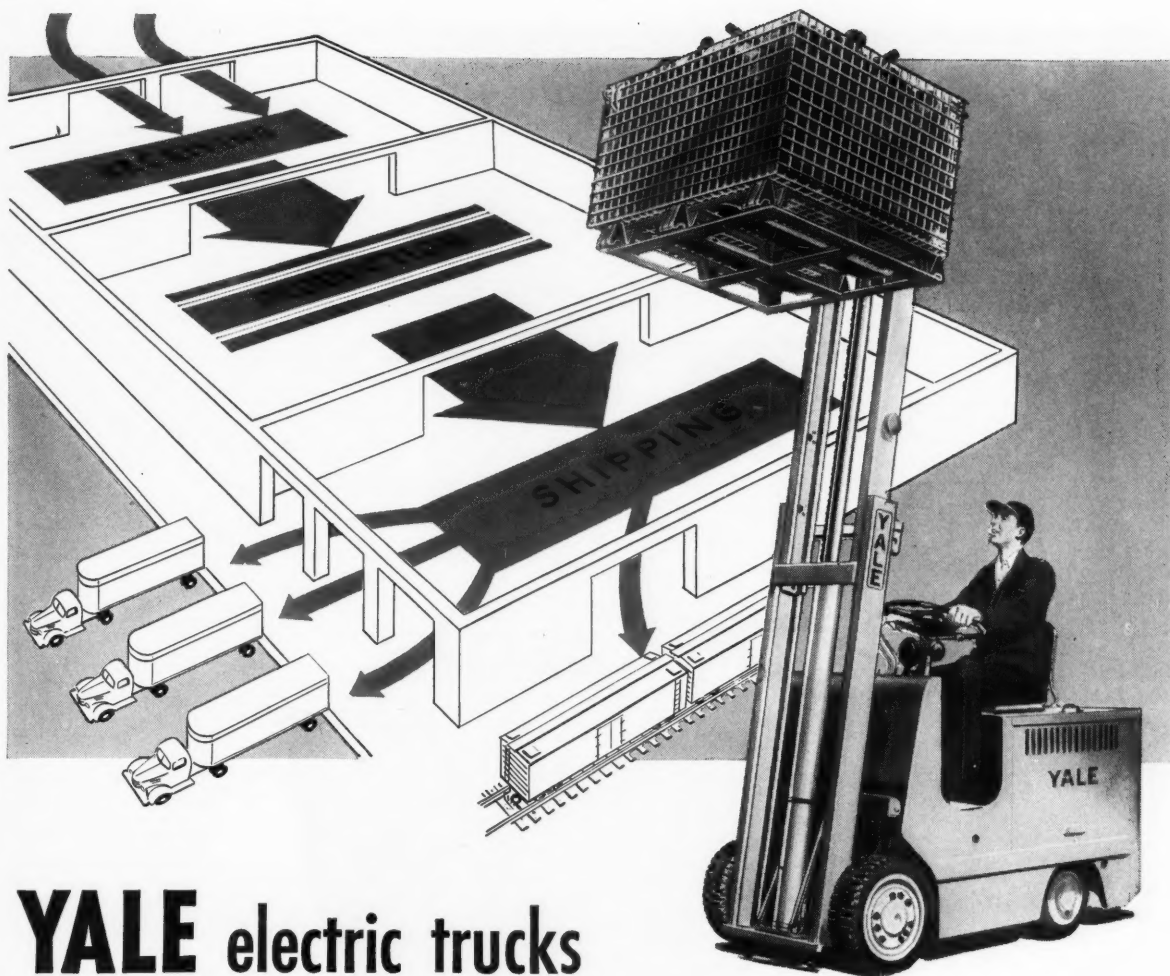
Specify Falpaco Coated Blanks or Falpaco Display Board for bus and car cards and point-of-sale displays.

Distributed by Authorized Paper Merchants from Coast to Coast



FALULAH PAPER COMPANY

New York Office—500 Fifth Avenue, New York 18 • Mills: Fitchburg, Mass.



YALE electric trucks

travel this route

longer—for less

THESE EXCLUSIVE YALE FEATURES KEEP TRUCK OVERHEAD DOWN

- Exclusive Hypoid Gears give greater drive power, longer drive life.
- Exclusive Involute Spline Drive Shaft, built for continuous resistance to wear-fatigue, outlasts all others.
- Special Rolled Lift Channels with lifetime sealed ball bearing channel rollers won't wear, won't spread — need never be replaced.
- Exclusive YALE design makes every part accessible for fast, cost-saving "minute-maintenance."

YOU CAN SAVE up to 75% of your production, receiving, shipping and storage handling costs with dependable, longer-lasting YALE Electric Trucks. Discover for yourself the *extra* savings YALE Electric Trucks can bring you—in operating, maintenance and replacement costs. Fill out and mail the coupon today.

YALE & TOWNE

The Yale & Towne Manufacturing Co., Philadelphia 15, Pa.

YALE is a registered trade mark of The Yale & Towne Manufacturing Co.

MAIL THIS COUPON TODAY

The Yale & Towne Manufacturing Co., Dept. 532
Roosevelt Boulevard & Haldeman Ave., Philadelphia 15, Pa.

I want the most from materials handling savings.

- ☐ Please send free detailed literature on the YALE ELECTRIC TRUCK.
- ☐ Please have your local Representative call on me.

COMPANY _____

NAME _____ TITLE _____

STREET _____ CITY _____ STATE _____

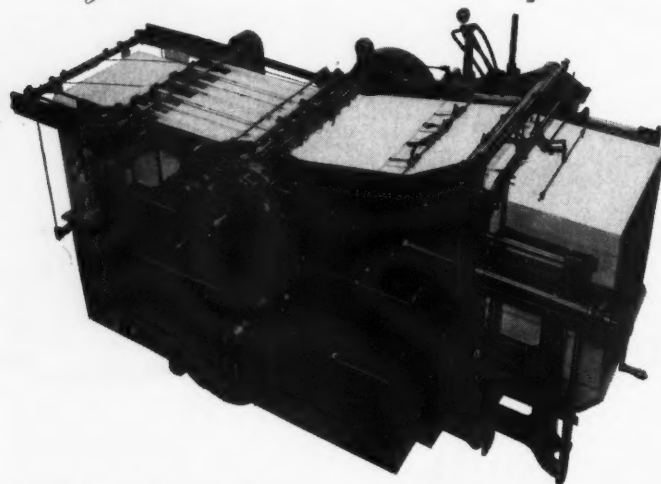
In Canada write: The Yale & Towne Manufacturing Co., St. Catharines, Ont.

YALE GAS AND ELECTRIC TRUCKS • YALE WORKSAVERS • YALE HAND TRUCKS • YALE HAND AND ELECTRIC HOISTS

*a small automatic cylinder
with "big" cylinder simplicity*

The Miller 21 x 28 I W

Single Color Letterpress

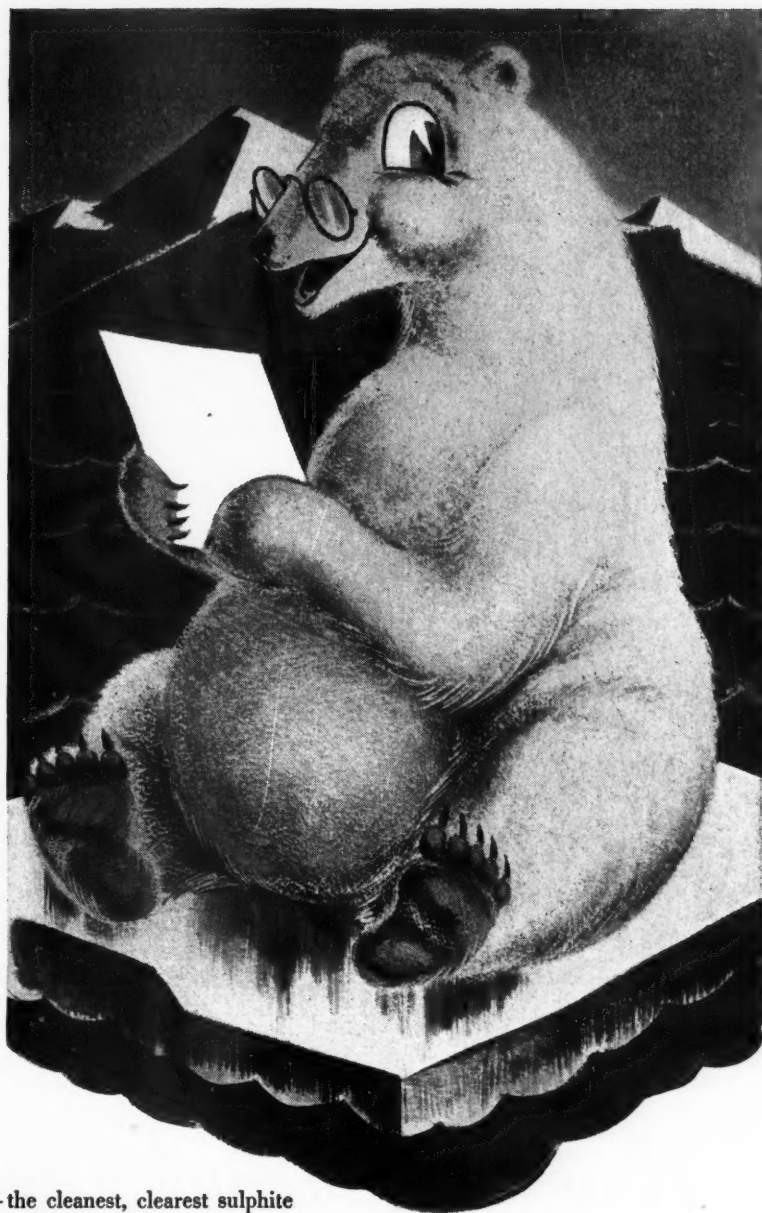


One integral unit from the base up—every part structurally connected and related—solidly set on the floor with four uniform supports. Built to be used as a work horse in any plant. Write today for literature. No obligation.



MILLER PRINTING MACHINERY CO.
1115 REEDSDALE STREET, PITTSBURGH 33, PENNSYLVANIA


CLEAN AND WHITE*



Made with Eastern's own *Purocell*® — the cleanest, clearest sulphite pulp produced — Atlantic Bond helps you produce the kind of work your customers demand.

Helps you profit-wise, too . . . because Atlantic Bond flows through easily, with a minimum of waste in paper and time.

Recommend and use the sheet that combines a maximum of eye appeal, customer acceptance and top press performance.

* Atlantic Bond is made in a White that is a brilliant *tru-white*, in Cream and in twelve attractive, business-tested colors . . . all genuinely watermarked with this symbol  of distinction.

EASTERN CORPORATION • BANGOR, MAINE

**ATLANTIC
BOND** *Papers*
for Business



As Advertised in . . .

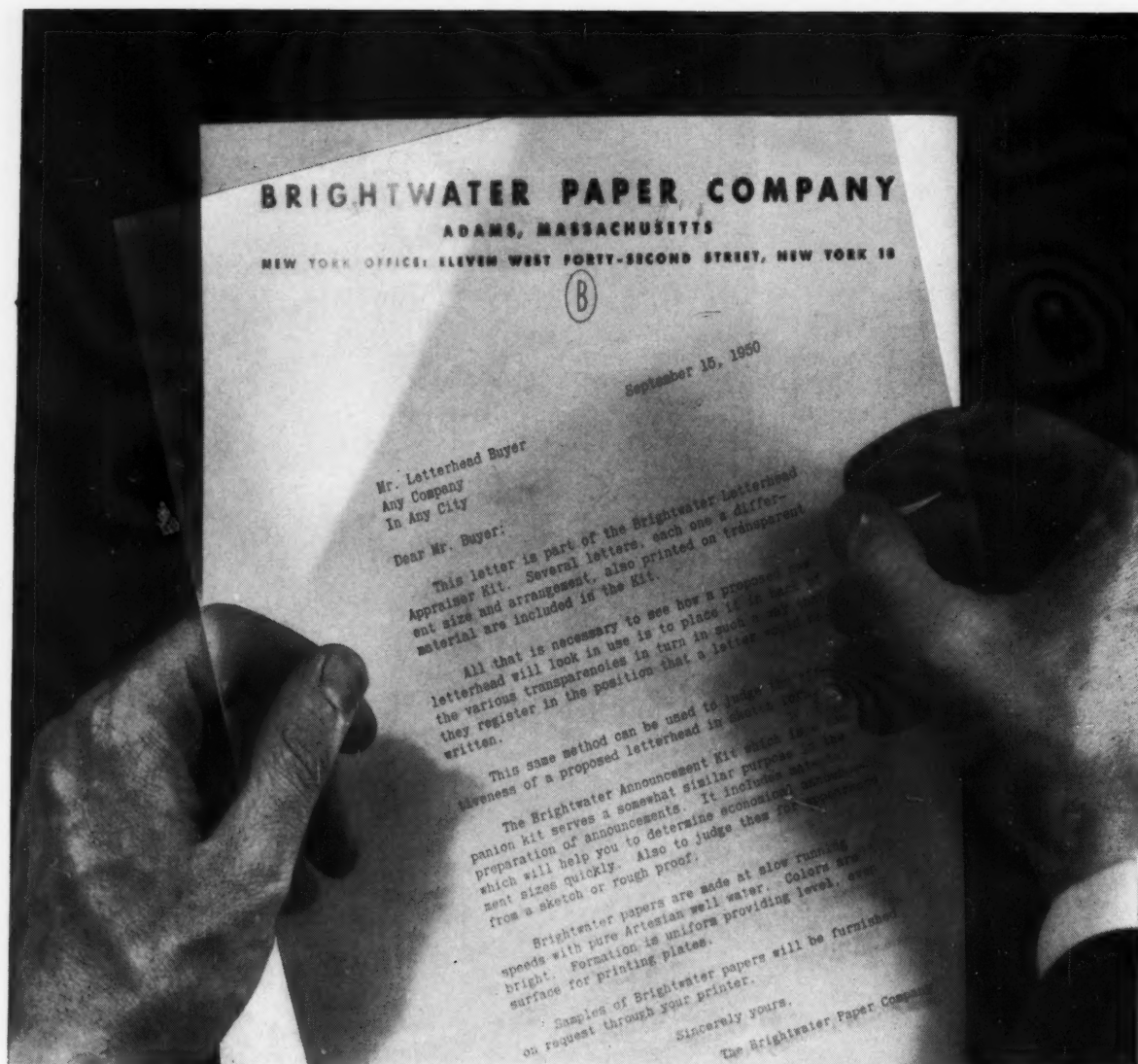
The Saturday
Evening Post

Time

Business Week

U. S. News &
World Report

Printers' Ink



How do you judge letterheads?

Do you judge them as they will be seen in use — or do you judge them without reference to their use?

The new Brightwater Letterhead Appraiser Kit makes it possible to judge letterheads just as they will appear in use.

This kit contains transparencies on which letters are printed in several styles

— wide and narrow measures — single and double spaced.

You will appreciate this aid to the proper judging of letterheads.

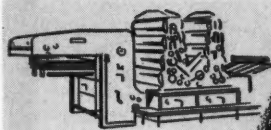
Any printer or any Brightwater Paper Merchant will be glad to show you this new helpful aid to greater satisfaction on the part of letterhead buyers.

Or write to . . .

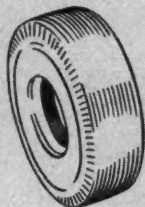
BRIGHTWATER PAPER COMPANY Adams, Massachusetts

New York Office, 11 West Forty-second Street

RAG CONTENT AND SULPHITE BONDS • LEDGER • MIMEOGRAPH • VELLUM • TEXT PAPERS AND COVER WEIGHTS



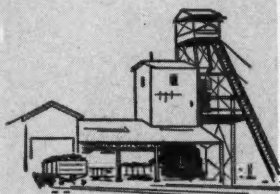
PRINTING INDUSTRY



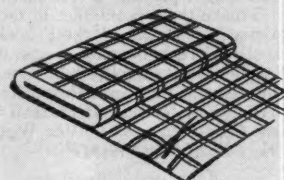
RUBBER INDUSTRY



FOOD INDUSTRY



MINING INDUSTRY



TEXTILE INDUSTRY

*It's the
EXPERIENCE
that counts...*

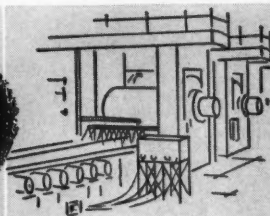
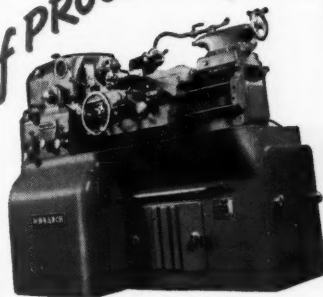
Reliance V*S is the result of nearly 50 years' experience in the engineering and application of Adjustable-speed Drives

V*S Drive provides an unlimited range of speeds from A-c. circuits. In addition, V*S offers controlled acceleration and deceleration; slow speed for jogging, inching or creeping; fast, smooth reversal at any point desired and other specialized functions to suit particular applications. Safe, simplified control saves man hours—reduces operator fatigue. Centralized operator's station for the control of one or more drive motors can be located at any convenient point. Write today for new V*S Drive Bulletin D-2311.

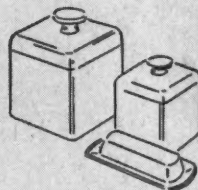


PROOF of PROGRESS!

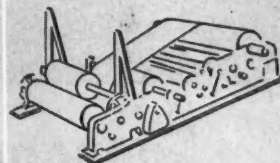
Just after the turn of the century, the lathe above made news with its adjustable-speed Reliance Armature-shifting Motor. Modern lathes (right) have built-in Reliance V*S Drives to provide control of all functions of spindle and speeds.



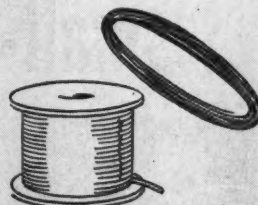
STEEL INDUSTRY



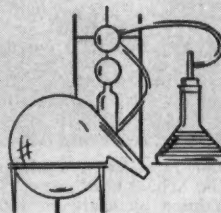
PLASTICS INDUSTRY



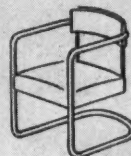
PAPER INDUSTRY



WIRE AND CABLE INDUSTRY



CHEMICAL INDUSTRY

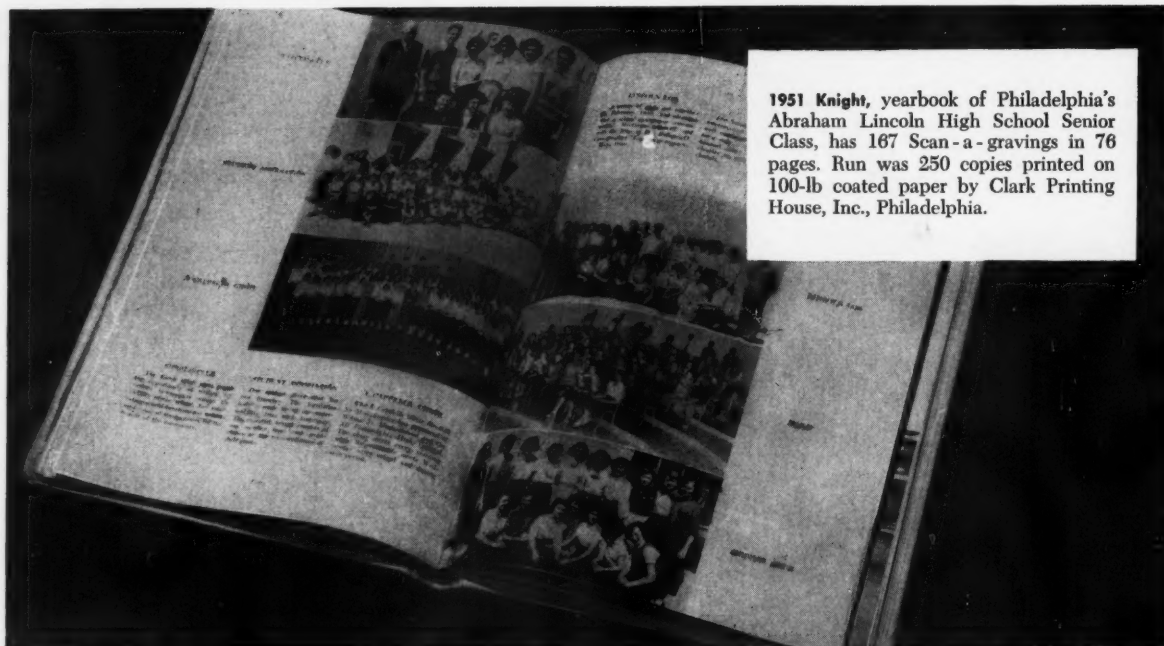


METAL FABRICATING INDUSTRY

RELIANCE ELECTRIC AND ENGINEERING CO.

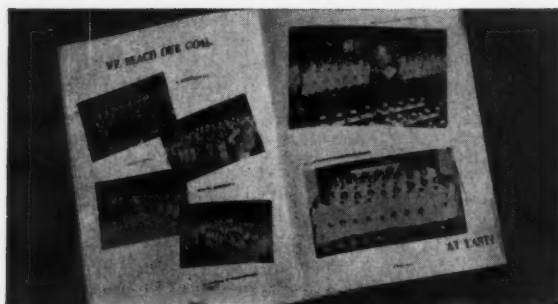
1101 Ivanhoe Road, Cleveland 10, Ohio

Sales Representatives in Principal Cities



1951 Knight, yearbook of Philadelphia's Abraham Lincoln High School Senior Class, has 167 Scan-a-gravings in 76 pages. Run was 250 copies printed on 100-lb coated paper by Clark Printing House, Inc., Philadelphia.

Economical SCAN-A-GRAVINGS make small-run yearbook jobs profitable



Only 75 copies were printed of the 1951 White Cap, yearbook of the School of Nursing, Germantown Dispensary and Hospital. Printed by Clark on 100-lb coated stock, it has 119 Scan-a-gravings ranging in size from $2\frac{1}{8} \times 1\frac{7}{8}$ to 6×4 in. crammed into its 48 pages.



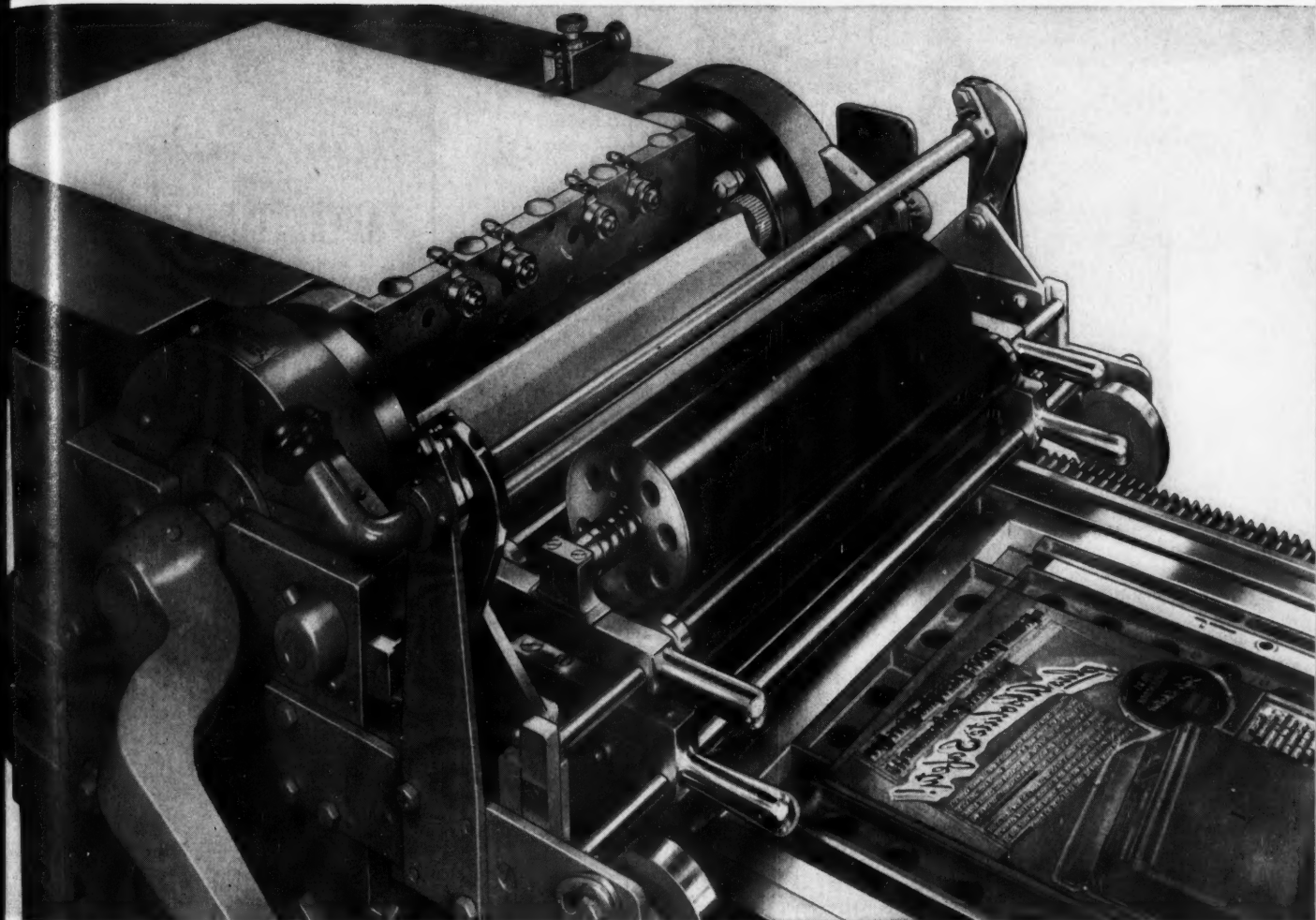
Scan-a-gravings made by students at the University of Pennsylvania were used by Clark in producing 700 copies of Junior Annals, yearbook of the University's Junior Class. Printed on 70-lb coated stock, it has 45 Scan-a-gravings in 72 pages.



Only with the Fairchild Scan-a-graver was it possible to hold down costs of these small jobs, and still make them profitable. In fact, without economical Scan-a-gravings any or all of these books might have been prohibitive in cost. The versatile, easy-to-operate Scan-a-graver, available in 65-, 85-, 100-, and 120-line screen models, can help you satisfy the demand for reasonably priced jobs regardless of their sizes. Write today for full information to Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Boulevard, Jamaica 1, New York, Department 100-31F

FAIRCHILD
SCAN-A-GRAVER

Better Proofs for Better Printing



Precision that is Comparable to the Finest Machine Tools is Built Into Every Vandercook Proof Press *

The quickest way for printers to lick the problem of increasing costs and low production is to get their forms in condition to print right before sending them to the pressroom. Thousands of printers throughout the world are doing this every day with Vandercook Precision Proof Presses and successfully producing better printing at lower cost. Here are a few time and money saving operations for which a modern Vandercook Proof Press is available:

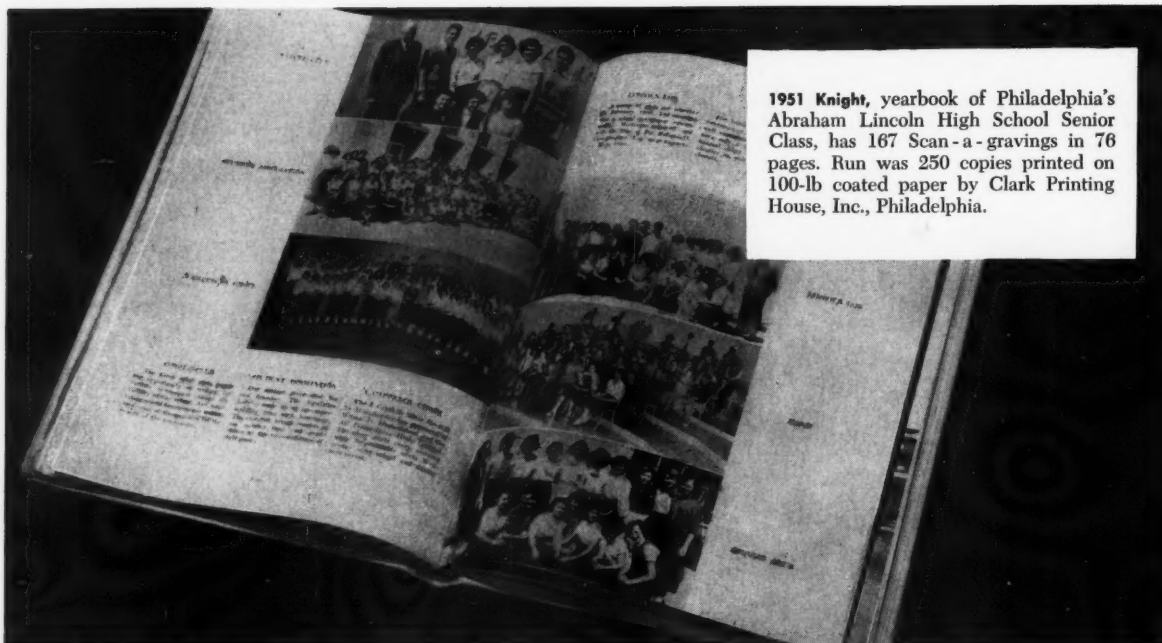
- ✓ *Checking printability of type . . . before makeup.*
- ✓ *Checking printability of plates . . . before makeup.*
- ✓ *Checking inks or color match . . . before press time.*
- ✓ *Furnishing proofs in color for customer's OK.*
- ✓ *Checking with original copy for accuracy.*
- ✓ *Checking lineup and register in advance . . . not on the press.*

** Accuracy in Printing is the Key to Bigger Profits*



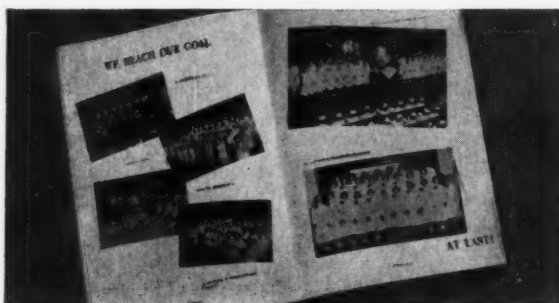
VANDERCOOK & SONS, INC.

General Office: 900 N. Kilpatrick Ave., Chicago 51, Ill.

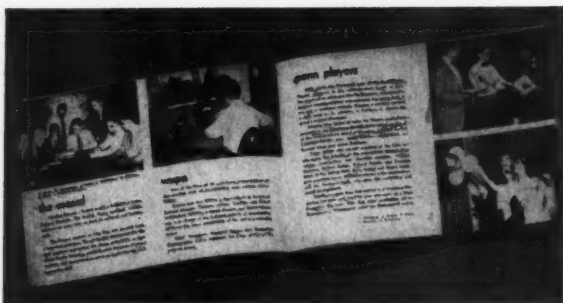


1951 Knight, yearbook of Philadelphia's Abraham Lincoln High School Senior Class, has 167 Scan-a-gravings in 76 pages. Run was 250 copies printed on 100-lb coated paper by Clark Printing House, Inc., Philadelphia.

Economical SCAN-A-GRAVINGS make small-run yearbook jobs profitable



Only 75 copies were printed of the 1951 White Cap, yearbook of the School of Nursing, Germantown Dispensary and Hospital. Printed by Clark on 100-lb coated stock, it has 119 Scan-a-gravings ranging in size from 2½ x 1½ to 6 x 4 in. crammed into its 48 pages.



Scan-a-gravings made by students at the University of Pennsylvania were used by Clark in producing 700 copies of Junior Annals, yearbook of the University's Junior Class. Printed on 70-lb coated stock, it has 45 Scan-a-gravings in 72 pages.



Only with the Fairchild Scan-a-graver was it possible to hold down costs of these small jobs, and still make them profitable. In fact, without economical Scan-a-gravings any or all of these books might have been prohibitive in cost. The versatile, easy-to-operate Scan-a-graver, available in 65-, 85-, 100-, and 120-line screen models, can help you satisfy the demand for reasonably priced jobs regardless of their sizes. Write today for full information to Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Boulevard, Jamaica 1, New York, Department 100-31F

FAIRCHILD
SCAN-A-GRAVER

Better Proofs for Better Printing



Precision that is Comparable to the Finest Machine Tools is Built Into Every Vandercook Proof Press *

The quickest way for printers to lick the problem of increasing costs and low production is to get their forms in condition to print right before sending them to the pressroom. Thousands of printers throughout the world are doing this every day with Vandercook Precision Proof Presses and successfully producing better printing at lower cost. Here are a few time and money saving operations for which a modern Vandercook Proof Press is available:

- ✓ *Checking printability of type . . . before makeup.*
- ✓ *Checking printability of plates . . . before makeup.*
- ✓ *Checking inks or color match . . . before press time.*
- ✓ *Furnishing proofs in color for customer's OK.*
- ✓ *Checking with original copy for accuracy.*
- ✓ *Checking lineup and register in advance . . . not on the press.*

**** Accuracy in Printing is the Key to Bigger Profits***



VANDERCOOK & SONS, INC.

General Office: 900 N. Kilpatrick Ave., Chicago 51, Ill.

Prominent Users of Strathmore Letterhead Papers: No. 97 of a Series



*The RCA Building,
focal point of New York's
famed Rockefeller Center,
houses the NBC studios
and offices.*

NATIONAL BROADCASTING COMPANY, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
RCA Building, Radio City, New York 20, N.Y.

Communication through QUALITY

The National Broadcasting Company, one of America's great radio and television networks, may properly be called a specialist in the art of communication. Even such a specialist finds that an important part of its business has to be conducted through its correspondence.

When the question arises as to the choice of a letterhead paper, a company such as NBC, that understands the value of quality in its own field, naturally selects Strathmore.

The tangible quality in Strathmore letterhead papers has an undeniable appeal to those who know the value of such intrinsic distinctiveness. The wise businessman, who seeks to communicate his own sound reputation with every letter he writes, uses Strathmore quality to do an outstanding job for him. Have your supplier submit samples of your present letterhead, or new designs, on Strathmore...and see for yourself how expressive these papers are.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

STRATHMORE MAKERS
OF FINE
PAPERS
Strathmore Paper Company, West Springfield, Massachusetts

Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:



TIME



NEWSWEEK



BUSINESS WEEK



PRINTERS' INK



ADVERTISING AGE



SALES MANAGEMENT

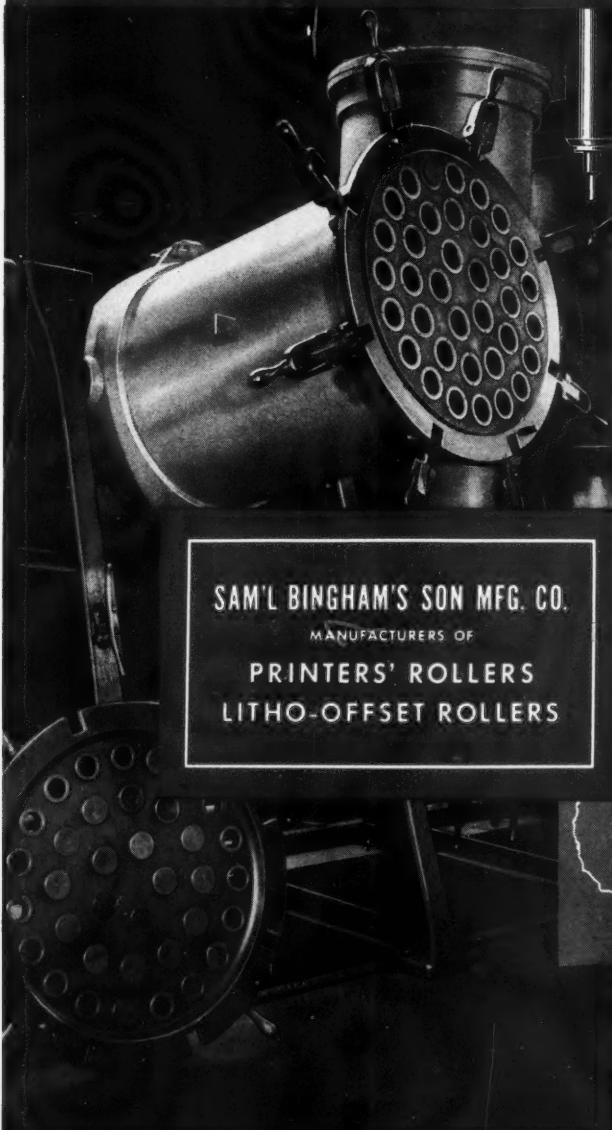


PURCHASING

**leadership
is our
heritage**



SAM'L BINGHAM'S SON MFG. CO.



SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

daily serves printers in 31 states

With 19 modern factories making rollers
for use today on today's presses . . .

And over 5 generations of top-flight service
to the printing industry . . .

Our reward is the faith of thousands of
American printers who swear by
Sam'l Bingham's Son Mfg. Co. rollers
and our ability to deliver
"The Right Roller—Right Away!"

WE ARE NOW MAKING

COMPOSITION ROLLERS FOR

WINTER USE

SHIP YOUR OLD ROLLERS TO THE

FACTORY MOST CONVENIENT TO YOU



**Let us serve you too!
There's a factory
near you.**

Atlanta
Chicago
Cincinnati
Cleveland
Dallas
Des Moines
Detroit
Houston
Indianapolis
Kalamazoo
Kansas City
Minneapolis
Nashville
Oklahoma City
Pittsburgh
St. Louis
St. Paul
Springfield, O.
Tampa, Fla.

MAKERS OF RUBBER • NON-MELTABLE • FABRIC-COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH • LACQUER • GRAINING **ROLLERS**

for the man at the delivery... profit

This Harris Press has not one, but two delivery piles. By touching a lever, an operator can direct sheets to either pile, or alternately, to both. In this way, he can keep the press running while unloading one pile. Or, compared to a single delivery press, he can double the drying time for inks. Such things are part of our design to keep his press busy and make his job easier. We've never known a craftsman yet who didn't get satisfaction out of working with a good tool.

for the man in the front office... profit

An estimator's scratch pad gives a different picture of a new Harris Press these days. It shows faster running time per job (production has increased 30% since the last model). That adds up to profit. It's why his boss installed the press. It's why we expect to sell him another.

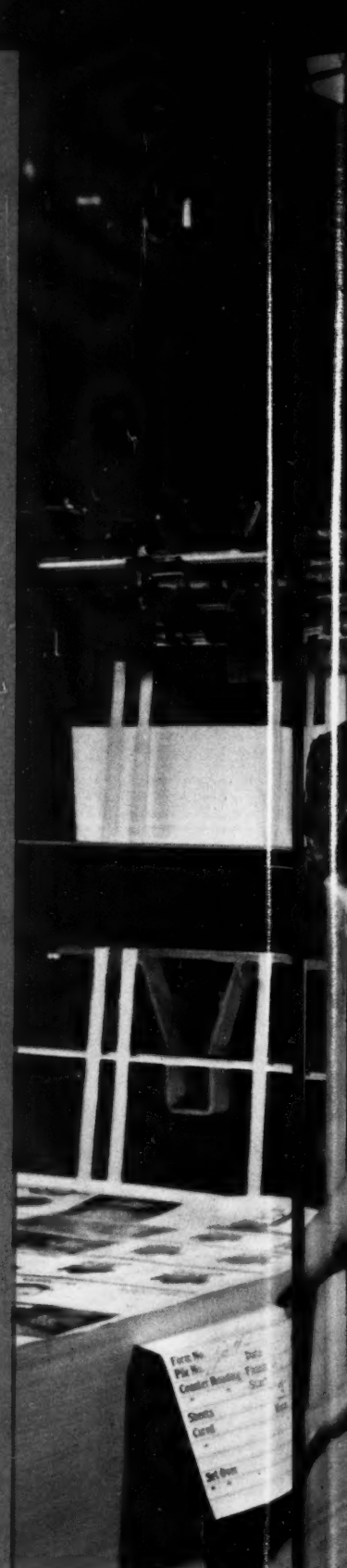
for the man who plans printing... profit

Our customer's customer—the man who buys printing—looks for a better run for his money. Nowadays he uses color as a matter of course. He expects the best delivery dates. He plans big, colorful labels, catalogs, mailing pieces, posters and an endless variety of advertising materials for just two reasons: more sales and more profit. That keeps our presses busy.

for the man on the street... profit

Few consumers know the name "Harris-Seybold" but every consumer has held a book, a label, an advertisement that came from Harris-Seybold equipment. In many ways, he's our real customer. Because of printing, he gets an idea, makes a purchase and the wheels of business (including ours) keep turning. In the end, he profits.

Commercial printing profits everyone, and we're proud to be suppliers to the industry: offset lithographic presses and rotary letterpresses, power cutters, litho chemicals, paper drills and bindery equipment. Service centers in all principal cities. Consult Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.



HARRIS-SEYBOLD



COLOR PHOTOGRAPH BY CORNELIUS • HARRIS MODEL 475 (LTS) FOUR-COLOR OFFSET PRESS WITH DOUBLE DELIVERY PILE AT STEINER-TRAUB LITHOGRAPH CORP., ROCHESTER, N. Y.

LD
fine graphic arts equipment... for everybody's profit

Typewasset

Typewasset is that imaginary place
somewhere in the United States
where roams a group of mythical
typographical characters, that
delightful Bourne where Printers
foregather to sing the Joys of
Craftsmanship and Do Honor to
their Calling; for it is dear to them
like unto the very Breath of
Life itself.

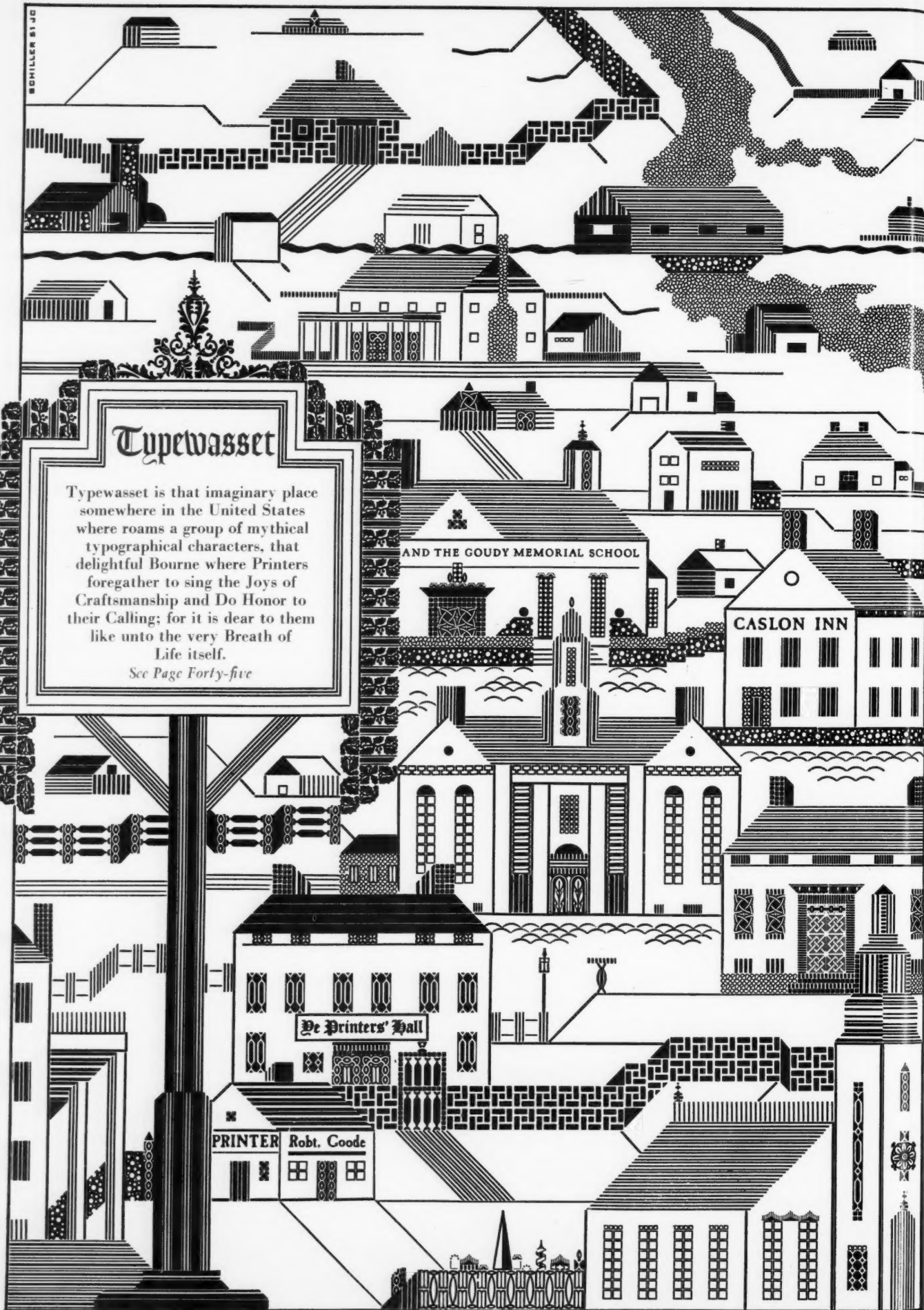
See Page Forty-five

AND THE GOUDY MEMORIAL SCHOOL

CASLON INN

De Printers' Hall

PRINTER Robt. Coode



How to Ease

THE TAX BURDEN

★ Too many printers keep a close check on all expenses but income tax expense, yet the toll on the till is a charge affecting net income as much as any other item under overhead. No doubt, this negligence is engendered by a fatalistic feeling that "Death and taxes are inevitable." But, legitimate economies can be effected by adopting these simple procedures:

(1) The time to start thinking of this year's tax expense is right now. Just as you watch your overhead expense from month to month, watch your tax expense.

Many taxpayers assume that their tax toll is affected by the way the return is prepared, but they are in error. Making out a tax return is just a mechanical chore, a matter of addition, subtraction and multiplication. The figures in the books are transferred to the return, are pieced into the jigsaw puzzle in proper placement, the toll is figured and settlement made.

The real savings are not made in the transfer of the figures from the books or their listing on the tax return. The savings antedate this mathematical chore; they go behind the figures in the books to the beginning of the taxable year reported and sometimes to some years before that. Many printers overlook this fact; they forget the tax until filing time when it is too late to effect economies.

Years ago, when the tax rates were comparatively light, this did not deplete the bankroll too disastrously, but today, with the tax in the stratosphere and likely to soar higher, the practice of forgetting tax expense until around filing time is a hazardous venture.

When filing time comes around, it is hardly likely that a printer will remember all that happened during the prior taxable year and even if he does remember, there is nothing much he can do about changing the record.

The taxpayer should base his return on his records, and if he has not taken the proper precautions throughout the year to keep tax expense down to minimum, he is more than likely out of luck.

If a transaction has been handled a certain way, it must be so recorded; if certain obligations have not been settled, they cannot be deducted; if inventory has been figured too high, there is little the taxpayer can do about adjusting the figure when the year has passed into history. One way to effect maximum tax savings is to watch tax expense monthly the same as other expenses.

(2) Consider every transaction in relation to the tax. For example, if you file on a cash basis and owe \$1,000 in

tion for this expense, which reduces the tax, and this reduction should be considered when computing the cost of advertising.

If you buy equipment on installments, see that the charge for financing is called interest and itemized separately; then it is deductible.

If the contract is written in any other way, you can't deduct for this charge, and once the record is written and the transaction closed, the tax return must be prepared accordingly. You can't adjust matters at filing time. The way to make the tax saving is to figure out the best procedure before the deal is closed.

Building costs are high today. Many printers who would like to remodel, renovate or expand the premises do not

Start thinking about THIS year's tax expense right NOW. These legitimate economies can save money

current obligations at the end of the year, how much tax will you save if you pay immediately instead of paying next year? You may not have the money? Then figure out what it would cost you to borrow the funds, compare this cost with the tax saving. If it is profitable, borrow and pay your bills to get the tax deduction. Also figure in the interest you pay for the loan. This is deductible too.

If you contemplate an advertising campaign, deduct the tax from its cost to determine the net cost to you. In some cases, this will enable you to increase the advertising appropriation over similar expenditures in lower-tax periods.

If you did not spend the money for advertising, you would not get a deduc-

do so because they think the cost too much for their bankroll. Such improvements can be depreciated.

Before modernization, the printer should consider the tax deduction he gets for the depreciation on this investment. If he is in a substantial income bracket, this deduction may cut betterment outlay enough to bring it down to a figure he can afford to pay or will enable him to spend more money for a more extensive job that will be a bigger business-builder.

However, if you make improvements and repairs at the same time, be sure you get separate bills for each classification of work. Repairs are deductible, improvements are not. If you get one bill for both types of work, you may have a hard time establishing how much the repairs actually cost and you won't get the deduction. This must be

By A. C. Kiechlin

done when you make the deal so that the recording can be made right.

If you have bad debts on your books, they must be written off in the year they are ascertained worthless. If the year passes, if the books are closed and filing time comes around, it may be too late to take the deduction and you lose out on a reduction in tax expense.

Of course, the reader may say, "I am no tax expert. How am I to know these things so that I can take advantage of the gimmicks in the tax law before a transaction is consummated or during the taxable year?" True enough. The general rule here is to handle the run-of-the-mill transaction in the usual way, such as the recording of payroll or power bills, but the extraordinary expenditure is the one to watch, and if in doubt, consult with your accountant or a tax practitioner immediately.

For example, suppose you are ready to trade in old equipment for new. Say that the equipment is valued on the books at \$1,000 after depreciation write-downs. The seller of the new equipment offers you only \$500 for the old equipment, so you stand to lose \$500. You can't deduct that loss on your tax return if you make a straight trade-in transaction. The \$1,000 unrecovered cost must be added to the net cost of the new equipment and the total depreciated over the years.

If you want to get the \$500 deduction immediately, sell the equipment for \$500, a separate deal, and record the remaining \$500 as a loss. Pay the regular price for the new equipment and depreciate. Such transactions do not occur every day. They are the kind to ask advice about as they come up during the year. Once the figures are recorded, and the deal is concluded, the return must mirror the books and potential tax savings are lost.

Depreciation expense should be given deep consideration during the year, particularly if you buy new equipment. You must set the rate right at the beginning or you may have to retain it at considerable loss to you throughout the life-span of the depreciable assets.

If you write off too little depreciation in a current year, you can't retrieve the difference in a later year. However, there is such a thing as accelerated depreciation. If you operate equipment in a subsequent year longer than anticipated when the rate was set, you may be permitted a higher deduction, but you must justify the

increase with records to prove that the equipment was put to greater use. This should be done during the year.

If you scrap old depreciable equipment during the year, you may deduct the unrecovered cost (original cost less write-downs for depreciation), less the salvage money received for it. If you fix the rate too low in the first place and the loss of useful value runs high, the Treasury may "up" the prior write-downs and reduce the deduction, because as previously stated, you can't get credit for a reduced write-down in prior years if all the facts were known to you.

If you do not feel qualified to appraise your depreciation deduction, get qualified tax counsel before fixing the rate or when making adjustments in the rate.

Printers lose substantial sums yearly through the careless handling of depre-

ciation for tax purposes. This is because the subject is so involved. It is an estimate at best and cannot be determined with the mathematical accuracy of a payroll audit.

There are six different formulas for figuring depreciation and once you fix the formula, you cannot change it without the consent of the Commissioner of Internal Revenue, and he isn't likely to give his consent unless you can show good justification for it.

Then there are four different methods of grouping the assets for depreciation purposes and you may have obsolescence to consider with the deduction for wear and tear. Obsolescence is due to a number of reasons, such as the forced scrapping of a mechanical unit because of revolutionary changes in operation or speedier equipment that will cut labor cost has come on the market, compelling a printer to buy it

Pre-Bindery Procedures

A printer, publisher, or advertiser who does not make advance arrangements with his bindery concerning the various production phases of a given job will frequently get an inferior product for which he pays more. Each job which must achieve certain results should be carefully scrutinized from the standpoint of bindery production problems.

The most important initial problem is selecting the type binding which will be most suitable for making the printed matter do the job for which it was designed. It must be not only attractive and readable but also durable. Should it be a hard bound book with a board cover, or should it be a sewed book with a paper cover, or should it be side stitched with a full cover of either paper or cloth, or should it be saddle stitched or saddle sewed, or should it be mechanically bound in wire or plastic, or should it be loose-leaf, or should it be simply pasted, or what? The decision you make here will affect the production of the entire job.

The next most important phase in bindery production is the type of paper stock being considered for the press work. The paper must immediately be correlated to cost problems and folding equipment available. The size, grade, and weight of stock used will affect the folding machine used, the form in

which folded signatures are delivered, and whether costs can be contained by printing two-up or even three-up. Then, pressrooms should always consult the bindery for a layout before running any job so that not only the proper machine is used for economical folding, but so that the proper gripper and side guides are followed to assure accurate folding. The grain of the paper will affect good finished results, too, and sometimes it is absolutely imperative to have the grain running vertical along the sewed or stitched side of the book.

Job layouts should be such that the binder has proper space for accurate folding in the gutters and for final trimming, keeping in mind that inserts on different stock must be laid out to the same guides when run on smaller stock.

And equally important, don't forget to arrange a delivery schedule with your binder. He is also confronted with the uncertainty of certain binding materials not being immediately obtainable. Also, he will need a reasonable amount of time to produce that quality job which took weeks to lay out and print. If a delivery date is worked out with your binder, he can follow through and make the last phase of production a quality phase.—Robert Wunsch in *St. Louis Craftsman*.

to reduce costs or keep up with competitors who have invested in the improved units.

Obviously, all of these gimmicks in depreciation make it obligatory that the printer consult with someone who knows the whole story or he isn't likely to record all the facts properly and effect maximum tax economy.

The tax office looks critically at any expense that increases substantially during the year or is out of line with the average in the same field, so if an expense takes a sharp jump, be sure you have records to justify the increase.

(3) Keep adequate books and auxiliary records. To achieve efficient supervision and earn maximum profits, this has always been good practice. Today, the high tax rate makes it doubly important. If you haven't got good books, the Treasury is in the driver's seat. If the figures on your return are out of line with ratios that are average for similar establishments, you may have trouble justifying your calculations if your books are in poor shape.

Cost records in the plant are also important to enable you to determine how much it costs you to process your print jobs, but cost records are not needed to compile an income tax return. This is taken from your financial accounts showing income, outgo, net profit, assets, liabilities and net worth.

(4) Prepare a profit and loss statement monthly, not only to know your profit monthly, but also your tax bill. Deduct the tax from the net to get the pocket-profit. This is the figure upon which to build your business plans from now on, it is the kick-off point from which to appraise your managerial efficiency, the figure you should aim at when setting up budgetary estimates for a forthcoming period. The tax is now so high that you must consider it month-to-month with your other operating expenses and not forget it until the end of the year or around filing time.

(5) Set up a reserve for the money you owe on taxes; otherwise, your net worth will be inflated, you'll get an erroneous idea of your working capital, which may mislead you into incurring too many current obligations and force you to borrow to settle or get a poor credit rating because you do not pay promptly. Then, too, unless you set up a tax reserve you may not have the money to pay Uncle Sam on the due-date and this leads to unpleasantness.

March 15 Deadline for Taxes Poses Difficult Problems for Printers

March 15 is coming this way fast. Printers who may have trouble meeting other deadlines know why they must meet that one. Uncle Sam wouldn't like it at all if they didn't come in under the wire with their income tax returns.

Normal corporation tax, for 1951, is 28¾ per cent on all net income. It climbs to 30 per cent for 1952. Surtax is 22 per cent on all over \$25,000. Excess profits rate is 30 per cent on earnings above 83 per cent of average, with \$25,000 minimum credit, and a

ceiling of 17½ per cent tax on last year's excess profits net income. For 1952 the ceiling is 18 per cent.

Corporations must pay 35 per cent of their 1951 taxes on or before March 15. That's five per cent more than last year. The Ides of March also mean higher individual first quarter payments on 1952 taxes. Rates for individuals and unincorporated concerns, for 1951, range from 30 per cent on net income above \$6,000 to 85 per cent on net over \$50,000.

No wonder this is a busy season for accountants and tax experts. They know all the legitimate ways to save money on taxes. They can give advice as to whether all possible profit should be shown on 1951 returns. Shifting some of it into 1952 depends upon actual 1951 profit compared with anticipated profit under higher 1952 rates; how close the figure is to \$25,000, above which the tax is another 22 per cent, and whether actual 1951 earnings exceed the \$25,000 minimum excess profit tax credit.

Like a married man figuring his personal tax both ways from the ace—individual and jointly with his wife's income—to see which gives him the better break, accountants may calculate excess profits taxes on invested capital, average earnings or other bases. New relief sections and expansion of old ones in the 1951 law are retroactive. A new EPT ceiling benefits corporations that started business after July 1, 1945. If a business was purchased, or acquired in a tax-free transaction, average earnings credit may include predecessor's earnings.

The net operating loss carryover period is now three instead of two years, so that 1948 and 1949 losses may boost the amount that can be offset against 1951 and 1952 income. Family partnerships may find that the 1951 law permits them to enjoy lower rates by income-splitting.

These are merely some of the high spots in the tax-savings picture. Combined with others as gleaned from experts who know the law forward and backward and between the lines, they should take some of the blackness off that circle around March 15.

Those Television Blues

"If you're one of the many in the graphic arts industry who are singing the blues because they feel the impact of television as a new advertising medium, my advice is: 'Don't try to buck it.' It is certainly an unstoppable force. Why not play it smart by going partners with television? There's a great need for something to supplement television's instantaneous sight and sound. Something is needed to reinforce the advertising dollars that are being diverted to TV.

"Complaints were made that radio would wipe out newspapers and magazines. Printed advertisements, published and mailed, are triple what they were when radio began. The movies were considered a great threat. Movies and radio have produced more fan magazines, more printed material about them than anyone dreamed possible when they first appeared.

"Color television will open even more profitable opportunities. But don't wait for its business. Go out and build your own opportunities. Create business to tie in with TV promotion. You'll receive thanks from the advertiser because of his increased effectiveness." — H. A. Porter, Harris-Seybold Company vice-president in charge of sales at NAPL convention.

TYPE PICTURES

BT

ALBERT SCHILLER

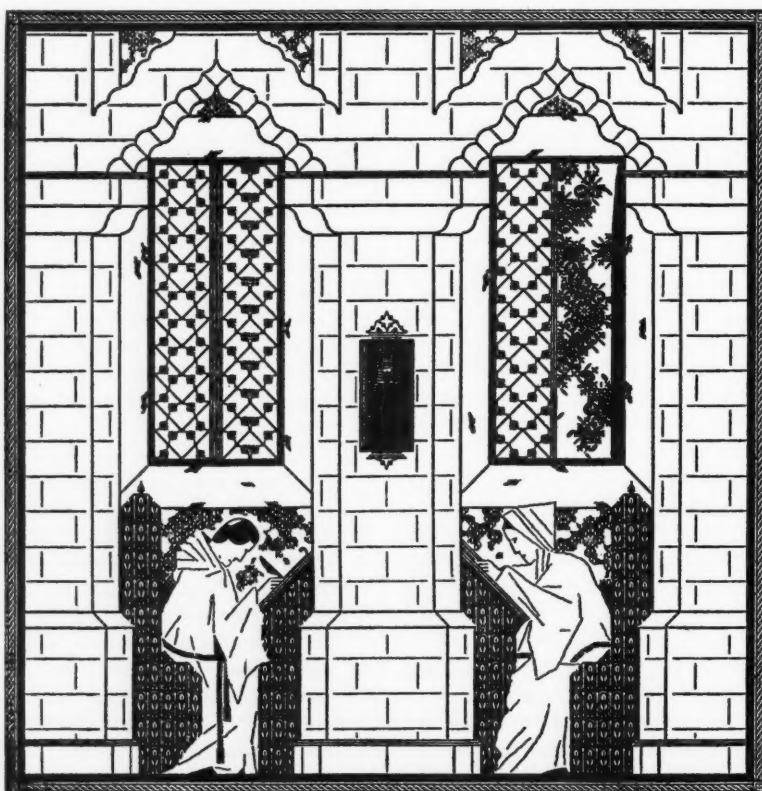
**For a Quarter of a Century the Art Director of
The Advertising Agencies' Service Company of New York
Has Been the Leading Exponent of the Art of Making
Novel Pictures with Type, Ornaments and Rule**

★ For a quarter of a century Albert Schiller, art director of the Advertising Agencies' Service Co., Inc., New York, has been a leading exponent of the art of making novel and arresting pictures solely from type, ornaments and rules. Voicing at every opportunity his conviction that "the creative spirit can rise once again in the arrangement of type as it arose in the original designing," he has become widely known as an apostle of the use of type to its utmost capacity as an expressive vehicle. He sees creative typography as making type blossom with meaning and giving every idea individualized expression.

"So long as type arrangement is approached as a secondary layout adjunct, or layout filler," he says, "type will never do any more than weakly follow the varying fashions of the times. But give type the benefit of large supervisory vision, let it enter into the thinking of layout planners as a major factor, and it will soar on wings of its own."

Mr. Schiller has around a hundred slides which show how type can soar on its own wings. Last November he showed them during a type picture exhibition sponsored by the Art Directors Club of Atlanta, Printing Industry of Atlanta, Atlanta Advertising Club and Atlanta Art Institute. His

By Leslie H. Allen



listeners took home copies of a "galley proof" of his slide lecture notes, which include such straight-from-the-shoulder shots as these:

"In spite of the tacit good will that the typographic attitude enjoys among thousands of individuals, collectively or individually they cannot buck the general tide of indifference that flows against the idealization of type as a creative tool sharpened and ready to the ingenious hand."

"Most type arrangement is governed by so many conventions, and subordinated to other important considerations, that the typographer is fortunate to be able to contribute his good taste, his sense of the appropriate, his knowledge of typographic niceties, without having to raise the question of creativeness in type arrangement."

Typewasset, that mythical vale of type lore, created by Mr. Schiller, is explained below

TYPEWASSET: Its Origin and Invention

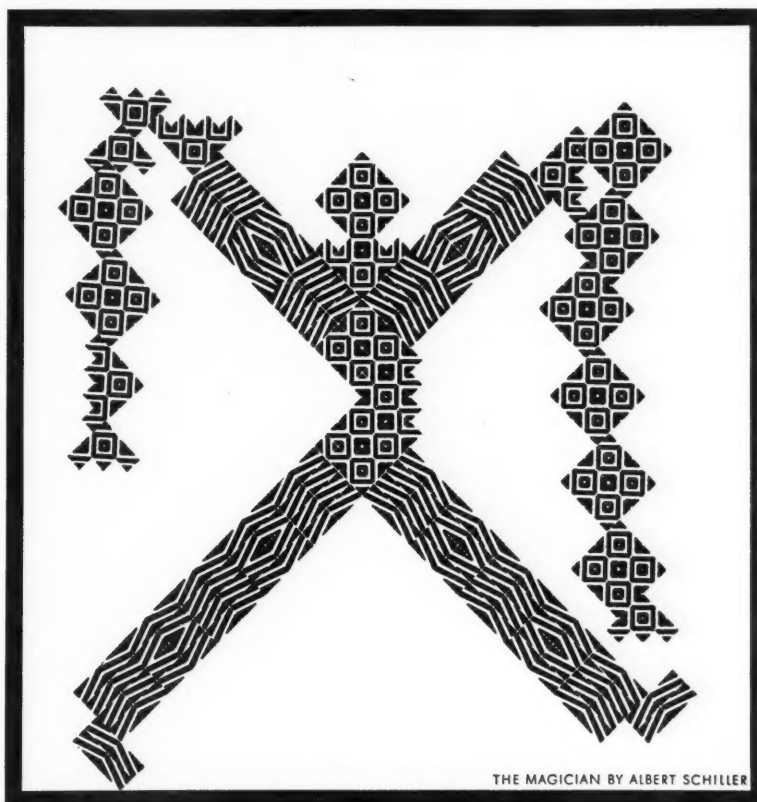
The mythical town of TYPEWASSET was dreamed up by our art director, Albert Schiller, years ago, but it never made its way into print until he published his brief article in *Type Talks* for October, 1950. The article was titled *Conversation in Typewasset*, and in an explanatory paragraph preceding the article itself, he stated in part that:

Typewasset is that imaginary place somewhere in the United States where roam a group of mythical typographic "characters" such as kindly old Uncle Caslon Ampersand, Judge Gutenberg T. Error, the very snooty Mrs. Ulterioria Straightlace Bodoni-Booke, the town rake and no-good black sheep Hellbox Q. Uppercase, and various and sundry other such denizens evoked from the pipe dreams of printers the world over. But to all those who love type, Typewasset can be anywhere at all where type and typography are the subject of good conversation, be it spiced with wit, laughter, and kindness, or be it spiked with vinegar and venom. . . .

The name is derived from three simple little words: TYPE WAS SET. And when type has been set, what a world of action is touched off thereby! What centuries of man's history is encompassed in the setting of a single line of type; what a fusion of skills in the birth of but one letter!

* * *

After last year's type picture, the dazzling, riotous, five-color *Christmas Broadway*, Schiller sought a cool, calm subject for our new type picture for 1951. So it was only natural for him to bring to life, as it were, the town of *Typewasset* as an apt companion-piece, though the pseudo-colonial village is the complete opposite of today's mighty metropolis. We are certain that printers the country over will be proud of this sensitive rendering in type ornament and rule of this imaginative printers' village, whose every line breathes a sincere and devoted love of type and printing and craftsmanship. Of such aspiration does a sober, serviceable industry pay its tribute to art; for without the spirit of art to animate mankind, the world would be a dull and savage place indeed.—ANTHONY PERRUSI, for Advertising Agencies' Service Company, Inc., New York.



THE MAGICIAN BY ALBERT SCHILLER

"What we see in everyday printing is the utilitarian side of typography, as contrasted with its 'private' or type-directed side, where type itself is boss."

"Generally, type takes over when the job is well off the beaten path—a tribute to a public figure, a poem or piece of inspirational copy for framing, a holiday greeting, an occasional broadside, a foreword to a type book—type specimens, of course, and countless other ephemera, which do, strangely enough, have a way of lasting a long time if they are done with skill, and a love of type."

"All reader reaction studies are based on already published advertisements, since it has never occurred to anyone that profitable lessons might be learned from tackling the problem the other way about—by looking at the type itself for strategies to win the attention of the public."

"What is needed is a type arrangement foundation which will do nothing but study the arrangement of type from a type-controlled and type-inspired point of view."

"Only by instituting type arrangement studies which begin with the type will unguessed strategies ever be evolved which will influence over-all layout and produce results of untold value."

The Fifth Column . . . by Schiller



Twelve Tested Volume-Building

Ideas for Job Printers

★ Here are twelve tested ideas for printing jobs that a job printer can sell to his local merchants. In each instance at least one customer has bought the piece of printing described and has used it successfully. Names of these customers are given and actual samples of any one of them may be obtained by writing the customer. None is covered by copyright or patent right to limit their use.

Capitol Stores chain, New Orleans, La., is offering customers of its various stores a check-cashing service requiring a printed file card in considerable quantities. Each store maintains a file card for each customer, the 3 x 5-inch card with the following information:

Date

Name

Place of employment, if any

Business address and phone number....

Is check payroll or personal?.....

Bank on which personal check drawn

Names and addresses of two references

Instead of calling the manager to O.K. a check or even asking the customer to furnish any identification, Capitol Stores asks each patron with a check to be cashed to fill out a file card this first time. Thereafter the cashier or checker simply refers to this file and doesn't have to check otherwise. Obviously a forger or any other person likely to offer a bad check is not going to furnish information for this card. In case a check does bounce or prove bad, the card is immediately removed from the file. In some cases where checks come back because of overdrawn accounts, the card may be retained in the file with a history of the experience pencilled on the back.

The Capitol management advertises the fact that a patron of any one of its stores can get a check cashed at any other Capitol Store by having the manager or cashier call the store he patronizes. The plan has proved very successful and could be used by individual stores or chains of any type.

Romeiser Drug Store, Auburn, Ind., makes good use of a small coin envelope in dealing with minors coming in to trade for their parents. Any change involved in the purchase is placed in the envelope, which is printed with the store name, address and the words, "Thank You," in bold type. The cashier makes a pencilled notation of the transaction, showing the amount of money handed to him by the child, the total of purchases, and the amount of change due. C. W. Romeiser, owner, says that the envelope eliminates many arguments with parents about the amount of change the child should have brought home and thereby has built a lot of good will. The idea is good to offer to any type of neighborhood store, being useful to groceries particularly.

Harper Drug Store, 326 McCallie Avenue, Chattanooga, Tenn., has found profitable a circular, printed in three colors, advertising its fountain-luncheon offerings and to be distributed to office workers and professional people in the uptown district. A typical folder, printed in green, purple, and red, pictures a platter of food in the hands of a chef, titled, "The Happy Hour—Lunch Time." A paragraph of snappy copy reads:

"If you are too busy to go out for lunch we will give prompt attention to your telephone order. Suggestion: Place your order early in the morning and it will be delivered at the time you request, at no extra cost." Sandwich, drink, and dessert combinations are listed. The extra colors are indispensable in making the food look appetizing. This idea would be equally good for any uptown lunch room, even better than for the drugstore.

Fairfield Pharmacy, 1636 Post Road, Fairfield, Conn., makes effective use of a printed gift card to culti-

By P. R. Russell

vate business with parents of new infants. On one side of the card, small enough in size to enclose in a 6¾ envelope, is a cut of a gift (a small thermometer suitable for use with a baby, for example) and on the other blank lines requesting: "Infant's name, date of birth, names and addresses of parents. Names of new parents are obtained wherever possible and a letter (mimeographed) is sent, enclosing the printed card. Other suitable small gifts are offered, each change of gift requiring a new printed card. When parents of new babies come into the store and make themselves known, the same cards are used to get information about them.

YOUR H. G. HILL GROCERY LIST

_____ Baking Powder
_____ Butter
_____ Canned Goods
_____ Cereal
_____ Cheese
_____ Coffee
_____ Eggs
_____ Flour
_____ Fruits
_____ Juices
_____ Lard
_____ Matches
_____ Mayonnaise
_____ Meal
_____ Meats
_____ Milk
_____ Paper Towels
_____ Pepper
_____ Salt
_____ Soap
_____ Soda
_____ Starch
_____ Sugar
_____ Tea
_____ Tomato Catsup
_____ Vegetables
_____ Wax Paper

Compliments of
**NASHVILLE MAILING
SERVICE**

2025 Beech Avenue Phone 9-9431
Nashville, Tenn.
Let Us Do Your Printing

The gifts are given to these too. When the cards are returned, they are carefully filed for a future mailing list of much value in selling baby goods.

Begley's Walgreen Agency Drug Store, Richmond, Va., recently had a local printer produce a special label, two colors, on gummed stock, to be pasted on each prescription package listing items related and possibly needed by the purchaser. Each label lists ten items and a whole series is needed to do the job. Ken D. Thompson, advertising manager for the Richmond store,

Begley's	
ADHESIVE	
ATOMIZER	
COTTON	
COTTON BALLS	
DOUCHE SYR	
GAUZE	
STERI-PADS	
SWABS	
SYRINGE	
OTHER	
Our Pharmacist SUGGESTS THE ABOVE CHECKED ITEMS IN THE PRO- PER USE OF THIS PRESCRIPTION	

Special label for a Richmond, Va., drug store was pasted on every prescription to list all principal items associated or possibly needed by purchaser. Each label lists ten items and whole series is needed to do job. Original label was in color on gummed stock

credits these labels with increasing sales on the items listed 15 per cent to 38 per cent over the previous year. The illustration shows the makeup of the label, but the size and break of two colors must be worked out. Stores, other than drug stores, and there are many of them, might be sold similar suggestion labels.

Max Tetzlaff, druggist, Watertown, Wisconsin, is making effective use of a series of picture postcards illustrated with interior views of his pharmacy. These are mailable and are put in the card racks marked free for anyone desiring them. Mr. Tetzlaff reports excellent results with tourist customers attracted to this store from far distant points. These cards can be produced by the printer in blocks of four or even six on a small press. Ink coverage will, of course, determine the number printed at a time.

York Drug Company, Denver, Colo., uses a variation of the example just given, having pictures of its store interior printed on blotters to be enclosed in direct mail offerings. This store puts out to a mailing list of local physicians a pocket-size booklet, "York Pharmacy Clippings," which contains thumbnail digests of important news about new drugs, legal action affecting medical practice, notices and other

items of interest to the local doctors. Glenn Matson, owner, is a great believer in printing as a business aid.

Shirley Food Store, Glebe Road and Columbia Pike, Arlington, Va., recently made effective use of a series of printed mailing pieces to its patrons stressing early-in-the-week shopping and denying that there are any advantages in waiting until the week end to buy groceries. Many special offerings for first-of-the-week buying were listed, with suggestions that parking is easier, checkouts speedier, stock fresher, and clerks able to render more aid at less crowded periods. The mailings did much to accomplish the desired shift in patronage.

Memphis police and fire department officials and hundreds of local merchants are co-operating in a fight to reduce the number of home fires, resulting in deaths, caused by explosion of kerosene in Memphis and adjoining area. A printed, red tag is attached to the container of kerosene or gasoline sold by the merchants or service stations, carrying a warning against careless use of the oil. These are being gang printed, carrying each seller's name and address, the cost being shared by the merchants. This idea is saleable in many sections of the South, West, and Midwest where kerosene is extensively used.

Nashville Mailing Service, 2025 Beech Avenue, Nashville, Tenn., has put out thousands of "Grocery List" cards, changing the store name at the top for several big chains, to extend its use. These are placed conveniently beside telephones and on sales counters of these stores. The manager of Nashville Mailing Service, a printing and local advertising agency, reports as high as 25 good inquiries in a single week, apparently as a result of the distribution of these cards. The cards are 2 1/4" x 6 1/4" and lightweight card or cover stock of any color is usable. It is a good job to print on scrap stock and the idea is usable in many ways for many concerns seeking public favor.

The H. G. Hill Stores, New Orleans, La., found that a lot of customers were failing to get to the store in time to get in on special food bargain offers. Some of these were regular patrons and they were complaining. A "Rain Check" card was designed to be given to these late comers. It read: "To insure every H. G. Hill customer that he or she can always depend on our advertised prices, we offer you this rain

check. If we run out of any item, when advertised, this rain check will give you the privilege of buying said item, at the advertised price, at any H. G. Hill Store within the following two weeks."

Meijer's Super Markets, Greenville, Mich., make use of printed red tags to warn customers of impending price increases. These conspicuous tags are placed on shelves where the items slated to rise in price are displayed. The size of the tag does not matter so much that a stock tag cannot be used.

Use of Guide Mark

The purpose of the guide mark is to tell at a glance where the side guide was on a pile of printed paper.

1. A guide mark may be a brad, tack, a Linotype slug, or a hair line rule.

2. Fasten the guide mark in the form so that it prints on the extreme edge of the sheet.

3. Make sure that it is the same height as the type; run a piece of furniture across it to make sure.

4. Have it print where the side guide is. This is the best place to have it, as sheets not cut straight will vary from the side guide after the grippers have taken the sheet.

5. Place in center of form, back of sheet. When cutting sheet on press it will show if sheets are cutting straight.

There are several reasons why the pressman should form the habit of using the guide mark.

a. Shows if feeder is putting the sheets to the guides.

b. No chance of backing up sheets wrong.

c. On automatic feeders when sheets get away from pull guide, or pull guide does not work, the pressman can tell at once and correct the trouble.

d. Tells the bookbinder and cutter where the side guide was.

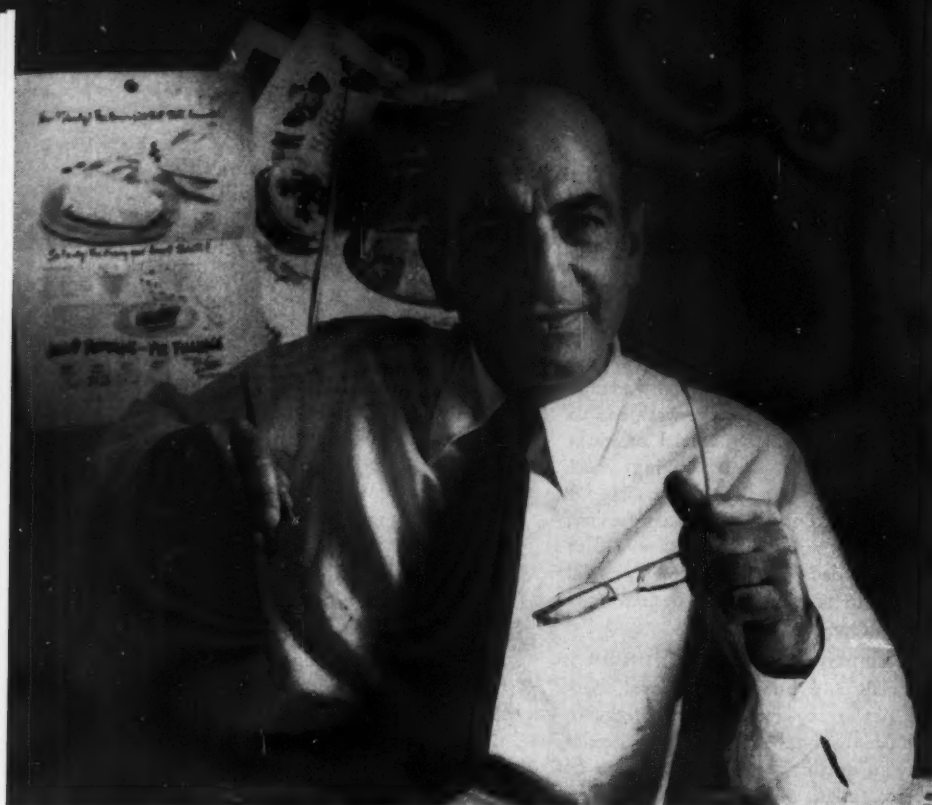
e. Patent bases have a guide mark which fastens to the base and is adjustable.

f. Useful to tell whether day or night gang ran job by using two for night gang.

—A. Fred Bowden, New York School of Printing

Die-Cutting Profitable

Die-cutting can become a profitable sideline in any print shop. The work is simple and almost any kind of press can be adapted for this work. It will pay you to look into it with the assistance of a reputable die maker.



**Indefatigable Mr. Dom,
Who Designed Dom Casual,
Works in Early Morning.
He Likes People But
His Work Needs Solitude**

The Indomitable Peter Dom

★ Facing one of the canyon-like Forties off New York's Great White Way there's a hotel upper window that shows a light at four o'clock almost every week-day morning. That will be Peter Dom, hand-lettering artist, starting his day's work before sunup, not because sleep for him is too Dom Casual, as the name of the type face he designed for American Type Founders might suggest, but because he finds he can do his best work long before breakfast.

Dom is a two-apartment man. Home base is on one side of town, his hotel haven in the heart of Manhattan. In between is a penthouse studio where he heads in during the day. He plied his brushes in all three spots until he discovered that home, when he wanted to work there, was the stamping ground for vacuum cleaners and other nerve-racking instruments blaring the dissonance of house slicking-up. He still lives there, like a good husband, but he hits the trail for the hotel whenever creative work requires unbothered concentration. He puts it this way:

"I'm between the sheets early. Sound asleep about the time tardy theatre-goers are stumbling over the toes of customers who've sat through half the

first act. I'm at my board around bird get-up time because, as I've heard quoted somewhere, I want to be ah-lone. Later in the day I feel bogged down in a whirlpool of energy springing from swarms of people toiling to make a living. I like people, but my work likes solitude. Mighty peaceful at four in the morning. Only a few honking taxis."

Dom likes most to do lettering that's pepped up, free-and-easy, unconventional in treatment of character and line. Dom Casual is that sort. It grew out of recognition by Steve Watts, ATF type merchandising manager, of the need for a face resembling the informal dress of hand-lettering. Steve sought out the man best fitted to design such a face. He found him in Peter Dom, at that moment busy, not on his early morning stint, but at his board under the broad daylight of the mid-town studio.

Dom made the face come alive by nurturing its growth out of his long hand-lettering experience. He knew the

eye-stopping power of freely brushed characters. He knew that ads dominated by photo reproductions need informal headlines to lighten their weight and loosen their stiffness. The uptrend in the use of hand-lettering had been under way for many years. Many former lettering men were now advertising agency art directors. They had helped to boost the demand for fonts that express but do not cramp the informality of handwork.

The Dom Casual design was not its wet nurse's first achievement of its kind. Dom had used his brush on Bodoni and Caslon to make it look freer and more casual. When Futura was born after the first World War, he "sort of took those faces and made quick, free-hand versions." When ATF came along to get the makings for a full font of free-flowing characters, Dom reached back among his stack of photostats for an idea to plump down in the middle of his board for the kick-off of the designing job.

To indicate the method he used for developing Dom Casual, Dom referred to three photostats, two of them for an ad scheduled to run months from now. The first showed two lines brushed hast-

By Leslie H. Allen

Eastern Editor, THE INLAND PRINTER

ily by an ad agency art director: "To wives who'd like to get a hug for a new dessert." The second showed how Dom redesigned each character for clarity, informal effect, and punch. That was that, so far as the ad was concerned, but Dom saw something more in it.

"All the letters that made up the agency's come-on lines were now all dressed up ready to go to town," he explained. "They looked swell. They were sharply defined, and the word forms, marching along together, suggested action. I intensified that effect by bouncing characters above straight alignment here and there. That helped to make the lines stop-and-go stuff . . . stop and read me, go on reading the rest of the ad, then do something about it. So I thought, how would a complete alphabet look with caps and all?"

How it might look was shown by his third photostat.

"What conventional faces lack," said Dom, "is something that hand-lettered styles have in abundance—spontaneity. For example, you couldn't get away with bouncing a conventional character above true alignment in order to suggest motion. There'd be motion, all right, but in the form of a boomerang on the proofreader. But you can bounce hand-lettered characters, though not too many in a single line, to snap up the over-all effect. Such faces might be called happy-go-lucky. They're free of traditions, cut loose from it's-always-been-done-this-way inhibitions. You can play around with them, change them this way or that, run 'em straight in perfect balance, or give 'em the striking effect of imbalance. And by tying characters together, such as the top of a cap 'T' to the top of a lower case 'h', you can condense them without making a separate font for that purpose."

Obviously, Peter Dom is a free-lancer. He has been at it since 1923. Born of Armenian parentage in Teheran, Iran, he attended American missionary schools, and came to this country when he was 12 years young. After graduation from the Chicago Academy of Fine Arts, he became a cartoonist and a commercial artist, served his lettering apprenticeship under Will Ransom, type designer, and was art director of J. M. Bundscho in Chicago before he moved to New York in 1932.



Peter Dom at drawing board formulating the basic designs for new type face, Dom Casual



Production Aids in

THE COMPOSING ROOM

★ Because of constantly rising costs, production aids in the composing room are especially timely now. Engineers in many industries have made time studies on the saving of steps, and even hand movements, which can bring — and have brought—increased production. I think we can adapt some of these findings to the composing room.

The personnel may scoff at what they would call new-fangled methods. But when they are *made to realize* that these methods mean more and better production, with less effort on their part, they will fall in line gladly.

Let us enumerate a few fundamentals. Everyone knows about them, but they are often overlooked, or they are begun and not followed through.

A cost system based on well kept records taken from daily work sheets kept by the men is an absolute necessity.

Supervision should be done by competent men who know how to get along with the force and yet have the necessary discipline to get things done.

To produce jobs successfully, the first step is the organization of copy. Study the customer's dummy and copy specifications carefully—*ahead of time!* A minor change—with his approval—in the selection of display and body type may mean faster production at less cost. Initials, run-in side heads, or any other hand-set matter that may have to be used with the machine type should go to the machine room with the copy. Instructions as to measure, leading, etc., should be *written* clearly. *Never* depend upon oral instructions—if you want to avoid mistakes.

It is essential to have plenty of spacing material. If you have your own machines, there is no excuse for not having your racks full at all times. If you have

to buy the material from outside, be sure to keep well stocked. If you don't, you pay for it anyway in lost time.

Good light and cleanliness are conducive to better working conditions. Your electric utility company will be glad to help put lights in the right place—often at less cost.

You should have a slug saw in every alley. Make sure the blade and trimmers are kept sharp and properly adjusted. This will save steps and result in faster and better production. Have a saw for cut work only, thus your metal saws will stay sharp and accurate.

Have several proof presses about the room and let boys do the proving. Save compositors' time for production.

Have type wash in safety cans handy and use it after *every* inking, thus preventing dried-up ink on type and cuts.

Space is a big problem in most composing rooms, especially in metropolitan areas. In many plants, type cabinets are set one on top of the other. The less frequently used types should be in the upper cabinets. While this is not the most ideal arrangement, it is better than to put two or three sizes in one case. When it becomes necessary to go into the air, movable platforms should be used. They should be built with railings to protect the man when he is setting type out of the upper cabinets.

Good proofs are essential. When your client opens your envelope and finds clean, well-printed proofs, he feels that

you are doing a good job. First impressions are important. To get good proofs, you must have a good proof press, the right paper, proper rollers, correct ink and specially trained operators. The press must be kept in good repair and the tympan should be changed as often as necessary.

Good synthetic rollers are available now that work as well in cold as in warm weather.

Good proof ink can be obtained from your ink man and should be used only for proofs. Use ink guns or caulking guns to keep inks from scaling. Open cans waste a lot of ink. Don't depend on the ink you use for your regular presses.

Offset and gravure printers are now served by many composing rooms with transparent proofs on clear acetate or glassine. This type of proof requires special presses, rollers, ink, etc. The Government Printing Office issued a booklet about transparent proofs. It can be obtained by writing to the Government Printing Office, Washington.

If you operate typesetting or linecasting equipment, maintenance is of utmost importance. Monotypes require, and usually have, a competent machinist in charge. Linecasting machines, like good work-horses, will run until they almost fall apart. Still, to get quality and full production from linecasting machines, they require competent attention. If you cannot afford a full-time machinist, send one of your operators to the Linotype or Intertype school. You'll be well repaid for any expense incurred—in better production and higher quality.

Tolerances on linecasting machines should be maintained to within one thousandth plus or minus for type high—even closer for parallel.



By Sol Cantor

President
The Composing Room, Inc.
New York City

A power mitering machine is a must in every composing room.

Don't stint on parts. You pay for them in lost time. You might as well have them!

Your machinists and operators will give you production and quality, if you insist on it from day to day.

In our plant, I give every boy who becomes an apprentice a micrometer. I teach him how to use it. As type comes off the machine, he measures a line or two from each job and if he finds it off parallel or not type high, he calls the machinist's attention to it. My machinists do not resent this. I have explained to them that it is not done to check on them, but to help maintain quality. I point out that four eyes are better than two, that six are better than four. Because of this constant vigilance, we have almost no trouble on our presses. We can pull a perfect repro proof in five to ten minutes.

Bad alignment caused by normal wear of the toes of linecasting mats has always proved expensive. Some machinists try to repair the mats. At best, it is a laborious, thankless job. Replacement of these mats is general practice. Now that new mats cost 18 cents and up, management is reluctant to O.K. orders for replacements. Result: Poor typography.

There is a device on the market that has solved this problem. It is a simple, inexpensive machine which requires no special skill to operate. It restores mat alignment speedily and accurately, thus saving time and money. Hundreds of plants are using it satisfactorily.

It is of utmost importance to have type forms properly made up, with all units type high and carefully justified. Cuts should be gauged; underlay them or shave them as needed. This saves an unbelievable number of hours of make-ready. It permits presses to start sooner. It makes for better repros, electros or stereos.

Of course, all the care in the composing room will go for naught if your pressroom is not kept up to date. Good presses, rollers, ink and skilled help are necessary to make up a team with the other departments to turn out the quality work which customers demand more and more today. But that's another story. ★

Graphic Arts Council Encourages Groups to Undertake Research

The Research and Engineering Council of the Graphic Arts Industry, Inc., organized three years ago and actively supported by the Lithographic Technical Foundation, Printing Industry of America, Inc., and the Book Manufacturers' Institute, has adopted a plan for a more permanent financial basis for its work of encouraging groups and

companies to undertake research and co-ordinate their efforts in solving industry problems. Under the new plan, company members will pay minimum dues of \$100 a year on a three-year basis. National and local graphic arts associations and individuals will be invited to join without paying dues, but will be urged to make contributions. At the year's end 28 companies had agreed to continue membership and a campaign for more members was under way.

The Council's 24 publications have been distributed as inserts to its two-volume Research and Operations Manual, each volume costing \$20. The publications will be regrouped under composition, bookbinding and general headings, permitting purchase of a "package" without taking the others. This will enable companies to buy additional copies inexpensively for plant personnel.

A record attendance of 125 marked the annual Council meeting in December in Rye, N. Y., when 18 research progress reports were featured, with visits to the Condé Nast plant in Greenwich, Conn., and Time Laboratories in Springdale, Conn. Research reports indicated that technological progress is now at a faster pace than ever before. Typical projects included magnesium plates, curving of electrotypes, Xerography, better etching for photoengraving, dry offset plates, an improved inserter, handling of dry offset spray, chrome plating of electrotypes, a newly developed rotary gatherer, onset printing, plastic plate improvements, Justo-writer developments, and latest progress on the Higgonet-Moyroud phototype-setting machine.

Corn Starch or Talcum Powder Eliminates Smudging And Sticking

When the bottom sheet of stock sticks or drags when inserting the pile in the cutter, sprinkle a little corn starch or talcum on the sliding surface before cutting. This will eliminate the friction which causes the bottom sheet to drag. Powder can also be used for a quick wash-up when hands are inky or dirty, and hands will not mark the stock while handling it. A little powder on the hands will also prevent smudging of printed matter which has to be handled while still wet.—Stanton R. Gaylord.

It's A Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and other sources of information at various times. How retentive is your memory? How many can you answer without consulting the answers on page 55?

Here are a few questions pertaining to foundry type which may be of interest to readers of THE INLAND PRINTER.

1. Does your newly-purchased foundry type over 12 point have multiple nicks?
2. Foundry type set width is cast by adjustment variations in the mold. True or false?
3. Just how accurate is foundry type height? Plus or minus:
a. .0005-inch c. .0015-inch
b. .0010-inch d. .0020-inch
4. Foundry type will have the same alignment regardless of when it is cast. True or false?
5. Matrices for casting foundry type are stamped, not engraved. True or false?
6. Foundry type is not now sold by the pound. True or false?
7. Angle spaces must be purchased separately for types requiring them. True or false?
8. Foundry type can be purchased at special type heights. True or false?
9. Oldstyle figures are available in all foundry types. True or false?
10. What would be your guess as to the five popular faces still sold in quantity fonts?
a. Bodoni f. Caslon 540
b. Cheltenham g. Garamond Bold
c. Century h. Goudy Oldstyle
d. Century Expanded i. Copperplate Gothic
e. Century Oldstyle j. Lydian
e. Century Schoolbook

STATIC

Bugaboo of the Pressroom

By Eugene St. John

★ Formerly static electricity was believed to be generated only by friction and its original name was "frictional electricity" but it has been found that static is generated also by the making and breaking of contact of unlike substances. It is not economically practicable to prevent the generation of static which becomes a hazard only when it builds up to the extent that a spark discharge may occur in the presence of flammable materials in any of the printing processes and especially aniline and rotogravure inks, other than those of the water base type.

Static causes spoilage and diminished production in both pressrooms and binderies by making feeding, delivery and register difficult. It also makes jogging after press delivery difficult for the bindery and also increases any tendency to offset in a job by drawing adjacent sheets closely together and excluding the normal cushion of air, thereby also retarding drying of ink, unless the press is fitted with an anti-offset spray.

Without going into a study of various theories on the generation of static the printer knows that it is generated and that it is highly desirable to be able to cope with its accumulation to the extent that it interferes with production. Experience has shown that static is a winter problem generally because the relative humidity indoors is low, and this atmospheric condition removes the moisture from all surfaces and makes them poor conductors. As a result, the static which is generated accumulates on the generating surfaces. In summer the relative humidity is high and all surfaces are usually covered with an invisible film of moisture which makes them fairly good conductors. This principle is used to cope with static by increasing the relative humidity of the pressroom and bindery.

It must be understood, however, that it is the *moisture in the paper* and not moisture in the air which copes with accumulation of static, and moisture transfers slowly from air to paper in rolls or piles, either in or out of containers. Air of even high moisture content is not a conductor. The carbon dioxide in surface moisture makes it conductive.

The exact relative humidity to be carried in the pressroom and bindery is subject to several factors and is a problem for the individual plant but with 60 per cent relative humidity there is slight chance of static build up but a higher relative humidity up to 75 per cent is preferable when practicable. The minimum point for one plant might be 40 per cent or 50 per cent relative humidity and for another 60 per cent relative humidity. With 10 per cent or 20 per cent relative humidity, static would be very likely to build up.

The condition of paper when received, with respect to static, is not generally serious unless the sheets are hard to separate. Paper may leave the mill with ample moisture content, but

if stored for a long period in a very dry atmosphere, the paper moisture content may be low when it reaches the pressroom. Paper may be checked for moisture content when received by means of a well-known moisture indicator of the blade type.

Paper may be given suitable moisture content when it is needed by means of standard humidifying equipment and paper seasoning machines. When these preferred tools are lacking, help may be obtained from steam jets.

At the turn of the century it was common for printers with sizable plants to carry a large stock of paper which could acclimate itself to the plant atmosphere, but in recent years it has become the custom to shift the storage of paper to the paper dealer who is compelled to provide considerable space. In cold weather, the printer located in the same building with the paper dealer or close to it enjoys an advantage, as paper received will stand a better chance of being acclimated to the pressroom atmosphere quickly. Paper entering the pressroom from a cold atmosphere usually carries a charge of static derived from exposure to cold air of low relative humidity.

Other approved means of coping with static besides distillation of moisture, humidifying apparatus and paper seasoning machines are the various kinds of ionizing devices used to make the surrounding air instead of humidified paper itself the route via which static is neutralized. The electric neutralizer has long been used the world over to produce an ionized atmosphere in contact with the charged paper through which the static is carried away by a grounded conductor.

Static Electricity

Printing Industry of America, Inc., 719 15th St., N.W., Washington, D. C., offers at \$5 a report on static electricity in paper handling. Prepared by Battelle Memorial Institute and the Research and Engineering Council of the Graphic Arts, Inc., the report discusses the whole subject and summarizes suggested methods for dealing with static electricity problems. PB 167626

Another effective and widely used method of removing static from paper and plastics in motion is by ionization of the surrounding air by a radioactive substance. A continuous source of alpha-radiation from a radioactive surface ionizes the air adjacent to the radioactive surface. Determination of alpha-radioaction strength necessary and proper position of the installation are worked out by suppliers of this equipment.

Among homemade contrivances used in the past to cope with static was a perforated pipe across the press in front of the cylinder which sprayed steam on the sheet and increased the relative humidity of the room. After a thorough trial this method was discarded as not satisfactory.

A device which affords some relief at times is to wrap gummed paper around the stripper fingers of the cylinder press. A form of homemade ionization which, while not entirely satisfactory is helpful at times, is an arrangement of tinsel across the press in front of the cylinder on flat-bed presses and in various positions on rotary machines. The simplest arrangement is aluminum or copper tinsel wrapped around a wooden dowel and clamped at both ends of the wooden rod by an aluminum or copper clamp connected to a ground wire. Tinsel should not touch the sheet and may be located not more than one-fourth inch from it. When tinsel bars are used on rotary machines on both sides of the sheet, the bars should not be directly opposite but should be spaced at different lengths in relation to the cylinders and idler rolls.

Studded tympan papers have also been used to cope with static and a number of fluids have been used on the top drawsheet or sprayed on sheets to assist smooth delivery interfered with by static.

The flames of sheet heaters placed in various locations on the automatic press create ionized areas above the flames and are widely used to cope with static.

X-rays and ultraviolet light also may be used to cause ionized areas of air but these devices at present are not economically practicable.

Much remains to be discovered about methods of coping with static. The printer has learned to look for static in paper when received in the pressroom as its presence will be disclosed when loading lifts on the automatic

feeder. At this discovery, should it not be learned that the paper should have been tested for static when received and conditioned? In its charged condition it may be used to fill the feeder. Whether it can be put through the press without spoilage of paper or diminished production can be ascertained only by trial. On high grade work involving close register that may prove costly, indeed. In such a case, what should the printer without a humidifier or a paper conditioner do; order a new lot of paper after the job is ready to run? And possibly let the press stand some time if he is not near his paper dealer?

Let us suppose that the printer succeeds at some loss in getting the sheets through the press, only to find that they will not deliver for smooth jogging. More trouble if the sheets are to go through the press again immediately or to the bindery for the folding machine.

It is obvious that static control is a field that still offers many opportunities to the researcher and the in-

ventor. At present the printer's problem is to do the best he can with the means at hand.

If he can get paper with six or seven per cent moisture content at all times, free from static on receipt and can maintain relative humidity of 50 per cent in the storeroom and the pressroom with temperature around 70 degrees F. night and day, the printer should have minimum trouble with static. This is one way.

The printer, on the other hand, may find it more economical to provide relative humidity during the winter of from 35 to 40 per cent and utilize the standard devices for eliminating static. Various printers are faced with different problems posed by local conditions and static. Extreme fluctuations in relative humidity and temperature should be avoided by all who hope to keep static trouble at a minimum. It is conceivable that some printers, because of circumstances, might have to use electric neutralizers and humidifiers and seasoning machines to cope successfully with static.

Resetting Pins

UNNECESSARY

When Printing Envelopes

Whether it be a 6%, No. 10, or what have you, it is not necessary to re-set either the side pins or the bottom pins when printing envelopes for a number of customers. Return addresses which are set on the machine should be set the measure of the longest line, although they may all be sawed at a standard measure.

Following this procedure with all envelope returns, the side margin will always be the same since the longest line is always flush. This becomes a bit more complicated when the lines have to be hand set, but the principle is the same.

The measure may be determined by the longest line whenever it approximates an even measure, but if an even measure will make the line awkward, it will be easier to set the longest line flush left on the standard measure and quad it out on the right.

All other lines should be centered under the longest line and quadded out to the right just as much as the longest line. However it is done, the idea is to keep the longest line flush to the left, and thus all of the return addresses will be sure to have the same margin.

To avoid disturbing the side margin as it is planned here, and to repeat the top margin exactly, the quoin keys in the lockup should be just in reverse. The top of the address should be blocked in solid with wood as should the right side, the side which determines the side margin. The quoin keys are then on the marginless sides, and it is only necessary to maintain the same lockup each time to guarantee perfect margins without re-setting any of the pins or changing the position of the form in the lockup.

—Stanton R. Gaylord.

Redesign Your Composing Room

★ The hand of a man stretches out over a desk in the Mergenthaler Linotype Company's headquarters in Brooklyn, reaches down, picks up three Linotype machines, their operators and chairs, and moves the whole lot from one spot to another—all without a single huff of effort.

If you're still as naive as you were when you were reading "Gulliver's Travels," you may mistake the man for a giant playing with pygmies. Look again, be your grown-up self, and you'll identify him as Al Archer, and

How Linotype Company Uses Three-Dimensional Models Of Men and Machines, Instead of Old Template Method, To Lay Out Composing Rooms for More Efficient Operation

that layout on his desk as a miniature composing room with all the fixings. With two hands and no derrick behind his back, Al can pick up the whole composing room and carry it on one palm as jauntily as a waitress totes a tray.

Mergenthaler's way of planning composing room layouts dispenses with

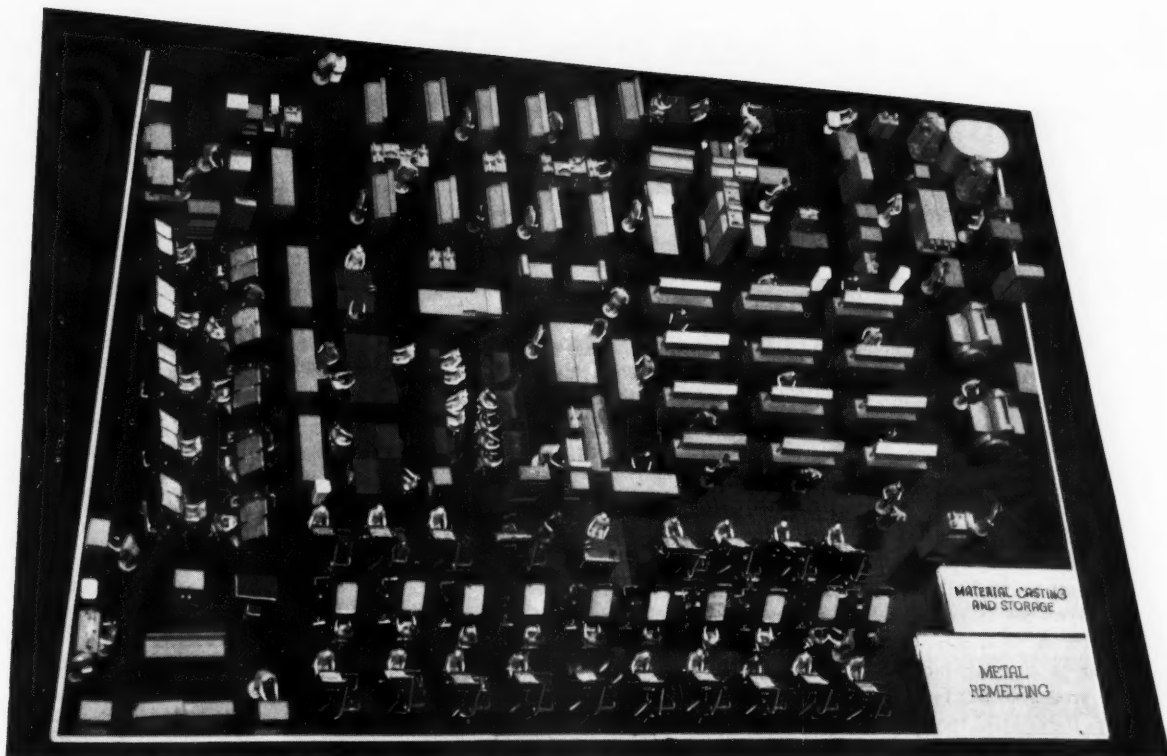
templates and substitutes models of equipment and men that look like tiny toys but serve a far more practical purpose. Obviously designed for large composing room setups—plants with only a few machines rarely need it—this service is a sure-fire method of showing how to use all of a given space for maximum production efficiency and minimum waste of human effort on the job.

Mr. Archer switches the models around as easily as he would move pieces on a chess board. They are made mostly of plastic, and from photographs, not actual machines. Before they turned out the first set, the model manufacturers had never seen the equipment itself. But, tiny as they are, the miniature Linos and copy desks, proof presses, makeup tables and what not are complete in essential details, and each is made exactly to the scale of the original dimensions. Some plastic and wood models are assembled jobs, actually glued together bit by bit, and by hand because the parts are so small.

Glance at one of Mr. Archer's layouts and you see a plant all set, ready to go. Men so dwarfish that, if they could breathe, some modern Barnum would swap a dozen Tom Thumbs for just one, sit glued to their chairs, facing the Lino music. Others stand at strategic work spots, or appear to be walking from machine to copy desk. Telephone receivers rest on desks—you can almost lose them between thumb and finger—and pneumatic tubes raise



Model for the Indonesian Government Printing Office in Jogjakarta. All the daily newspaper and job work copy comes through door at bottom right; when an adjoining building is erected doors will be cut on the left side near the copy desks (1). Layout follows flow of copy to the Teletypesetter perforators (2), to Comet Linotypes (3) (teletypesetting may be installed later), or to manual Linotypes (4), to dumps (5), to the proof presses (6), to correction bank (7), to page makeup (8), and to trucks (9); machinist (10), proofreaders (11), Ludlow and cabinets (12), ad frames (13), saw and miterers (14), ad makeup banks (15)



their heads where they belong, eager to spout copy for setting in type smaller than any baby size shown in specimen books. Linos are ranged in straight, eyes-front batteries. Proofreaders are there, but not their pencils—it's too difficult to make 'em that small. All other human and mechanical elements of a complete composing room stand in positions where each facilitates the flow of copy from tubes to stereotypes.

This birdseye view of orderly arrangement gets that way not without painstaking effort. But the planning is much simpler and more effective in its results than the template method. Use of templates sometimes only approximates the measurements of equipment. Each model is a standard piece whose dimensions in scale are as exact as those of a reduced photo. Templates are two-dimensional. Their flatness requires imagination to visualize what they represent. Adding a third dimension, the models seem to come to life, or as close to it as lifeless things can get. You find yourself imagining what the face of that operator looks like. How tiny his children must be! He's a fine sort, surely doesn't mind being pushed around, along with his machine, until Al Archer plumps him down in just the spot where he can best key in his work with the over-all job.

Because of the shape of the building, this newspaper composing room occupies a trapezoidal area which totals 7,912 square feet (approximately 97 feet by 86 feet). Two copy desks, one for advertising (close to the Linotype machines at left), and one for news (in center of the third row of machines near bottom), 38 machines in all, route copy and type to dumps near each bank of machines, then to proofreaders (slightly left of center), then to makeup (right of center), to the mat rollers and stereotype department (upper right). Machinists' corner is located at lower left between the Linotype batteries. Ludlow, ad frames, supervisors, are along the top wall.

No time is lost in drawing and cutting templates to start a layout job. All machines, furniture and men are lying around, awaiting assignment to their proper spots. On a recent job Al Archer arranged a 38-machine plant, totalling nearly 300 models, in only four hours, much less time than would have been possible if he had used templates. The four hours did not include preliminary planning, or preparation of rough layout sketches.

It is much easier to change a layout with models, than with templates. A Lino can be moved as quickly as a child deploys a tin infantryman. Except by guess, templates do not allow for space occupied, for example, by men sitting at their machines, so sometimes not enough room is left for convenient aisle traffic. Planting three-dimensional models of men at their work avoids this error.

An outstanding advantage is that the little reproductions can be identified at a glance. A template layout might show as many as 600 flat pieces, each numbered for identification from

a key list. No numbers are needed for identifying details of a model layout. The key list is in the mind of the viewer, who knows even a thumb-end-size Lino when he sees it.

What Mr. Archer comes up with when he has worked on a layout to the last detail is shown by the illustrations accompanying this article. They visualize placement of machines and other facilities along lines that follow the flow of copy. Each unit is set where, like the toy soldier or machine it resembles, it can best contribute to the smooth-running, time and labor-saving over-all operation which the modern composing room should be set up to perform. ★

Filler For Small Holes

After drilling a small hole and inserting a repair line, letter or number, the replacement can be made solid by stuffing in wet paper instead of trying to fill with hot lead. The wet paper is easy to handle and dries hard.—Stanton R. Gaylord.

Modern Lord Baltimore Press Plant Represents \$2 Million Investment

The Lord Baltimore Press is starting its first full year of operation in its new 176,000-square-foot plant on a 25-acre tract at 1601 Edison Highway, Baltimore. Representing an investment of more than \$2,000,000, the set-up also incorporates warehousing and additional production facilities in a separate 75,000-square-foot building at Fleet and Haven Sts.

All operations are performed on one level. Raw material, received by truck at a dock and by rail at a siding, is organized for processing in a room running the entire length of one side of the almost square building. Stock is forwarded to the litho pressroom or the letterpress pressroom. Cardboard and paper go through successive batteries of presses so that final colors are applied as the material moves in a single direction. After sheets are converted into folding boxes or labels they are packed and flow through automatic conveyors and case sealing machines to the shipping area. Hydraulic docks at receiving and shipping platforms can be adjusted to truck floor levels.

An underground conveyor traveling the entire length of the finishing department has removable ports so that scrap can be shoveled on the belt and carried into the baling room for daily shipment to paper and boxboard mills for reprocessing.

An important objective of the project was to create an ideal working environment for processing fine color printing and lithographing. The entire plant is air conditioned. Relative humidity controls are maintained 365 days a year

to create the same atmospheric conditions, regardless of season or time of day. This prevents shrinking of sheets while they are being printed, and permits more consistent drying of color inks, varnishes and lacquers as used for high-grade packaging material.

Manufacturing areas have virtually no windows. All work is done under lighting of proper quality and in-

tensity. A special system of color-matching units duplicates conditions of light that would ordinarily prevail only outdoors. More consistent color work results from performing operations independently of varying natural daylight sources.

Much attention was given to the comfort and the safety of the more than 450 employees. Interiors are decorated in restful tones. Color schemes vary from department to department. The human angle of the plant includes a cafeteria, personnel offices, safety and training engineer, nurse, first aid room, medical examination facilities, locker rooms, washrooms with showers, employee car parking areas, and a softball field.

There is a laboratory for testing raw materials and conducting research for customers on packaging problems, and an ink department for formulating and preparing colors for the two big pressrooms at the rate of several tons per week.

The company prints packaging materials by rotogravure as well as lithography and letterpress, and by its exclusive Fidel-I-Tone color process for deluxe reproductions of actual color photography or realistic color artwork on folding boxes.

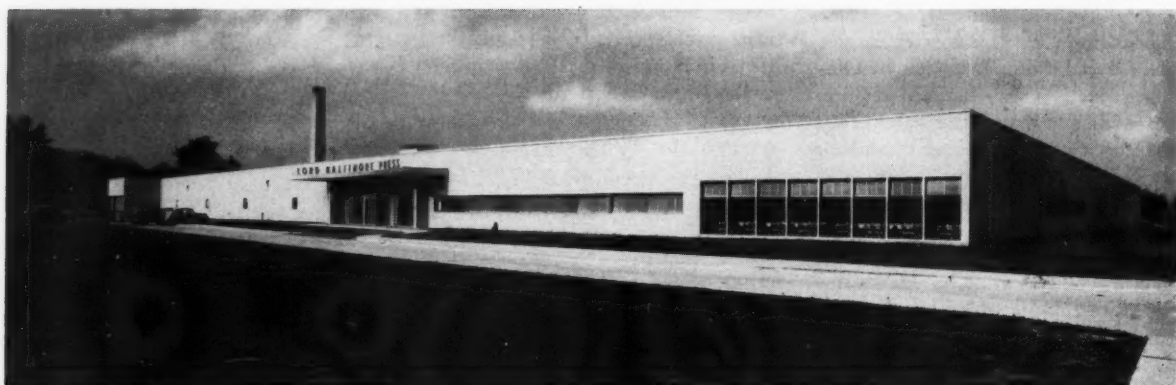
Aerate Sheets When Jogging

Usually printed stock to be hand jogged can be handled best by grasping a convenient pile with one hand on each end and, by a combined motion of squeezing and bending, cause the pile to budge in the middle while raising it, then drop it sharply on edge. If the pile is stubborn, drop it slantwise on edge to separate the sheets, then again straight downward. No matter what the stock is, if the sheets can be aerated somehow, they will jog easily.—S. R. Gaylord.

Answers to It's a Quiz

Here are the answers to the quiz on page 51. What is your score?

1. No. Varying nicks gave way to production standards.
2. False. The set is built into the matrix.
3. a or plus or minus .0005-inch.
4. True. Base line is an integral part of the matrix and is not left to the discretion of the caster operator.
5. False. They are engraved.
6. True. It is sold by weight font or when cast to order.
7. False. A sufficient quantity is part of the type font.
8. True, for an extra charge.
9. False.
10. c or Century Expanded 8 and 10, d or Century Oldstyle 8, 10 and 10-2, e or Century Schoolbook 8 and 10, f or Caslon 540 10, h or Goudy Oldstyle 10 point.



Objective of Lord Baltimore Press in constructing its new modern plant on Edison Highway in Baltimore was to provide ideal working conditions for the production of fine color printing and offset lithography. The 176,000-square-foot plant of one story represents investment of more than \$2,000,000

SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

WILLIAMS AND MARCUS COMPANY, of Philadelphia.—Much fine printing is sent to us but it is seldom that we receive together so many items of important work for important concerns as you have sent us. Plastic bound brochures and catalogues requiring the finest handling in all respects receive just that at your hands. It is beyond us to offer suggestions for improvement in such work. We regret its nature is such it doesn't fit in with our plan of showing specimens or we would reproduce much of it. Many and large halftones feature the line of work you do and fine craftsmanship in printing them is a leading characteristic of your work.

ALDEN S. BAKER, Enfield, Illinois.—It is good to hear from you after, lo, these many years. We remember the things you once submitted, remember these usually were characterized by novel ideas. We notice the same situation prevails, that you still have them. The feature of the Christmas issue of the *Enfield News* is, of course, the candle illustration on page one. The yellow panel, column width, makes a nice background for the candle overprinting in red (candle itself and beams) and black (base). This assuredly gives the front page the right flavor. It is interesting to note that the yellow is also used as the background for some of the ads on

tion on page one. The yellow panel, column width, makes a nice background for the candle overprinting in red (candle itself and beams) and black (base). This assuredly gives the front page the right flavor. It is interesting to note that the yellow is also used as the background for some of the ads on



STAR OF EAST!

*show us the way
In wisdom undefiled
To seek that manger
out and lay
Our gifts before the
child—
To bring our hearts
and offer them
Unto the King of
Bethlehem.*

Richard Hoffman's greeting, another page of which is shown above, is an accordion folder tipped on one end to fold of protecting cover. Pages are 2¾ by 3¼ inches in size

Sparkling layout and typography (below) characterizes all sixteen pages of greeting from Richard Hoffman, of Van Nuys, California



*GOOD Christian men, rejoice
With heart and soul, and voice;
Give ye heed to what we say:
News! News!
Jesus Christ is born today:
Ox and ass before Him bow,
And He is in the manger now.
Christ is born today!
Christ is born today!*



As regular readers know, the "black" design is among our pets. With lettering blue, the original of this cover on letter-size brochure of the great research organization has real power

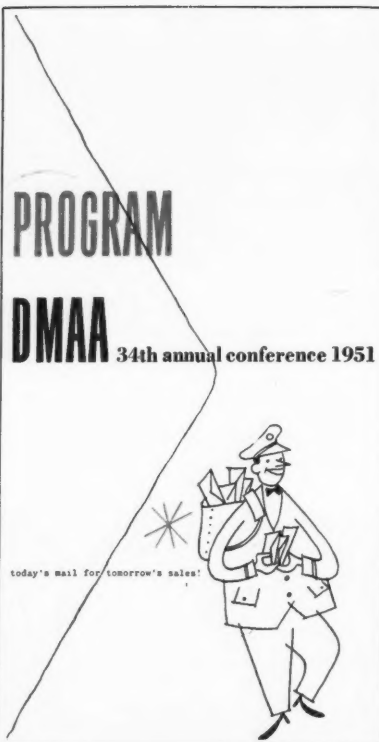
other pages. Readers who have newspapers could make a note of this idea and use it, come Christmas, 1952. Cuts could be cut from linoleum or, if length of run makes that seem unsafe, routed out of type-high stereo metal casts. Your letterhead is highly interesting, good enough that we rather accept the fact that virtually everything in it is printed in red. It has character and that is something a great many good items of printing do not reflect.

SOUTHAM PRESS, Toronto, Canada.—Yours is one of the most clever an-

nouncements of a plant shut-down for vacation that we have seen. A folder opening upward instead of to the left, as is usual, the front depicts a customary window shade—even to most common color in which shades are supplied, a dull olive green. The shading in black gives correct effect across the bottom and is used also for printing a small illustration of a mouse who is addressing the message. Copy above center of the front, reversed in the green plate and showing the white paper, is apt and worth while repeating. It reads: "The window shades are down, the boys are all in clover, because they're on vacation, but 'us mice' have taken over." Realism is introduced by the cord and ring customary as the pull on window shades. The inner spread is similarly interesting. It features, in the green, a complete shade spread out in a circular way from upper right to lower left-hand corner. Mice—erect and dressed—pictured running down path of the screen are in black. The art is excellent, indeed it is an exceptional piece in all respects. It offers an idea for adap-

tation by other concerns adopting the growing practice of closing shop and having all employees take their vacations at the same time.

THE WINDSOR PRESS, of Wellesley Hills, Massachusetts.—In so far as layout is concerned—in fact the all-over concept—the announcement folders for Ora's and Wellesley Hills Market are entirely satisfactory. Due to the technique of the illustrations, in part, the items reflect something akin to the exotic which is possibly of advantage in the way of distinction. There is one thing quite wrong with the typesetting, however. It is a tendency to put entirely too much space between words. Such spacing should be just sufficient to set words definitely apart, no more. Greater space is needed between words set in capitals than words in lower-case. One reason is that the cap letters are wider than lower-case. Another is because every word set entirely in caps is a rectangle whereas combinations of different lower-case letters, with their ascenders and descenders, give each word a shape entirely individual. That's the main reason composition in lower-case is read more easily and quickly than when it is all caps. We read by recognizing the form of complete words not from spelling them out. One more point: the border and illustration are too strong in relation to the type on Ora's announcement card. Type should not be given the back seat.



Light blue is second color on original of this 4½-by 8½-inch convention program booklet cover. It is as fresh and as modern as any one could desire

JULIE ELIEZER, of Bombay, India.—Your experiments in handling the copy used in our recent blotter contest are interesting, particularly in view of the limited experience you have had, being only sixteen years old. The layout discloses you have most unusual talent in so far as design is concerned. However, in both set-ups you have repeated the text copy several times, using very small type and the block in a decorative way rather than to convey the advertiser's message. That is putting the cart before the horse and the error is worse because the type can scarcely be read. This illegible effect is increased by printing the forms in relatively weak colors. Printing in weak colors on stocks which are relatively strong in tone must not be attempted. To stand out a thing must have something to stand out from. There must be contrast between printing and its background. You wouldn't print with white ink on white paper. So, why do that to a degree by, say, printing red on tan stock? The most ingenious layout of an item of printing goes for naught if the message can not be read—and be read quickly and with ease. If you will remember that "type's the thing" and emphasize it rather than your ideas of layout, we feel you will succeed.

PRESS OF H. N. CORNAY, of New Orleans, Louisiana.—Your brochure, "25 Years of Distinguished Printing" issued, as might be presumed, to cele-



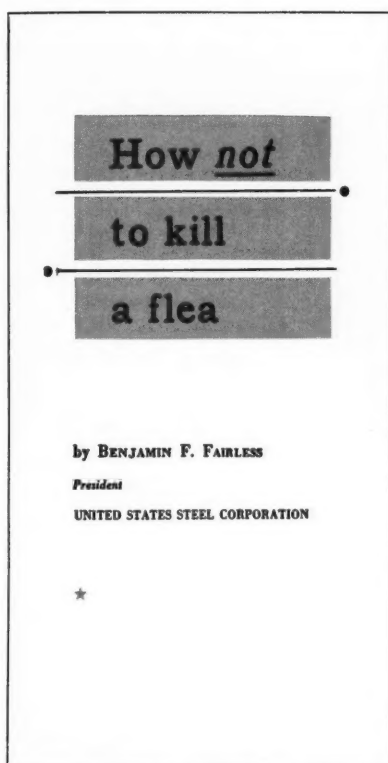
Seasonable cover from publication of Edwin H. Stuart, Pittsburgh, which is more an advertising news magazine than a noted typographer's house-organ. Indeed, subscriptions are sold and the advertisers pay for space



We "love" this; It's sweet and pretty, figuratively kicks like a mule, besides. It's the front of letter-size French folder announcing LaSalle Paper Company, Chicago, as a Mead distributor. On original outer band is blue


brate your quarter of a century in business, is impressive in design and replete with interesting pictures (including one of the hand-lever press the first machine operated), pertinent, if brief, copy in type. Layout is excellent and the presswork of the best. A very strong yellow is used as background color all through and there is quite a lot of it on some pages. We consider it too strong for the purpose and that, in consequence, the interesting features—pictures and type—are rather subordinated by the prominence of the panels of yellow. Could it be the significance to the occasion of silver was overlooked? As the yellow is only for flat masses silver would have worked out nicely. Of course, there is the cost of the "silver" metallic ink and the greater risk of some of it brushing off—it once happened to us, to our loss and dismay. Silver being considered undesirable for whatever reason, we think a robin's egg blue would have been a fine color selection. It has been established that blue is the favored color among men (red, incidentally, with women) and blue denotes steadfastness, "true blue," you know. We were reluctant to bring this up, considering the fine craftsmanship evident in handling the pages otherwise but the adverse points represent a warning to other readers.

BEBOUT & DOWNS, Cleveland, Ohio.
—You did well on the annual report of the Cleveland Builders Supply Company. The cover is indeed effective.



Our hat is raised to whoever designs the covers of booklets with addresses by a great president of a great corporation. Now, showing them here is almost routine. On original of this one fan is color

Against the background of yellow the striking illustration and type are printed in black, yellow plate, which bleeds off, being reversed so some of the type appears white against black. In the foreground of the picture a small lumber cottage appears and back of it, and towering high into the sky, there is a great concrete skyscraper, this also showing white. The picture, of course, illustrates the scope of the company's activities. Our only criticism is of no tremendous importance. It is that the condensed Bodoni-like type—Spire, we believe—contrasts a bit unpleasantly with the condensed sans serif otherwise used and, because of its hair-line elements, the letters aren't clear where they overprint the illustration. Inside pages are well organized and displayed, but the use of the yellow is a handicap where, on the left hand page of the profit and loss statement, there is one word in reverse—showing white, the paper. Of all colors yellow is weakest in tone—nearest white—and so white letters against yellow do not show up well because of the lack of contrast. Now that we come to it, we wish the Spire had not been used at all. The sans serif could have been used for all display to excellent advantage. The two faces have no features in common to make use together pleasing. As a rule, one style of display type is desirable in practically every case. Despite the points of a somewhat adverse nature the piece must be rated as good.



The modern typographer is a technician in all production operations. He is creative, and he is mechanically equipped to give you fine craftsmanship on a production schedule. The typographer who keeps abreast of the times gives you a complete production service when you want it.

Ford is equipped to help you plan, prepare and produce your job, from the conception of the idea to the finished product. We, as modern typographers, give you "One-Stop-Service," to aid you in all your requirements.

Ford's service is designed for You

THE J. W. FORD COMPANY offers you this complete package. Use all or any part of it

- 1 Comprehensive type layout and design service
- 2 Wide selection of type faces for both hand-set and machine-set composition
- 3 Clean, sharp, dry reproduction proofs
- 4 Make-up and lock-up for foundry and press
- 5 Electrotypes and mat patterns
- 6 Mats, either hot or cold molded, and stereotypes
- 7 Reprints of ads in one or more colors
- 8 Complete packaging and mailing facilities
- 9 Personal attention by sales and service personnel to follow through for you on every job

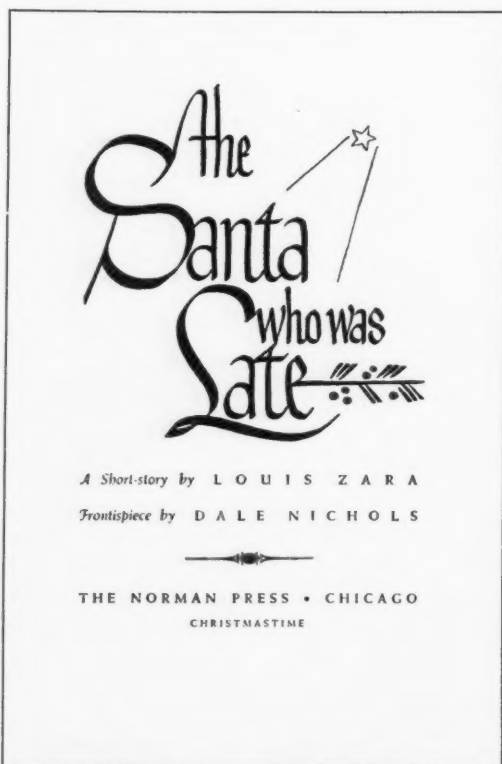
THE J. W. FORD COMPANY • 70 PARKER STREET, N. W. • ATLANTA, GEORGIA

Phone ALpine 6317 or mail direct to

Spread of 8½- by 11-inch French folder issued by top-flight advertising typographer. Design of color, printed in light olive, suggests a propeller



Through contrast, halftones of other than the customary rectangular shape like one above add interest and power. Shown is cover of booklet which promotes a highly constructive activity



Charming calligraphy distinguishes this title page from a keepsake booklet, otherwise in keeping, and which is highly creditable even to that capable typographer, Norman W. Forgue, of Chicago



An intimate of the book am I,
A time-tried crony, smooth and sage,
Who acts the lean conspirator,
And nods the reader to his page.



One of a series of highly interesting book marks by Albert Schiller, New York, who stands alone in the art of creating illustrations from typographical border units and ornaments. In this one we miss the usual significance of the master's work, but there is no excuse for mistaking that in the one shown at bottom of page

OSCAR WARP, of Minden, Nebraska.—From the standpoint of graphic production, we are sure the 1952 edition of "Warp's Christmas Reminder" surpasses previous ones. It is a decidedly workmanlike job with respect to page layout, selection of type, composition and, finally, printing. We wouldn't chance comparing content with that of previous issues because we do not remember well enough but you have gotten together some exceptionally fine items for such a publication. We particularly admire the readable style and size of the type used for the standard text, the wide spacing of lines, and excellent margins. Decoration is restrained, in no sense of the customary flamboyant vividly colorful character. Its significance reflects the religious angle rather than a big time. The plan is worth outlining for other readers. On left-hand pages there is an illustration like a tail band across the bottom, just below the type. Depicted are the Three Wise Men kneeling and facing the right. On the right-hand page facing there is a "star" in the upper right-hand corner, beams of light from which extend downward and to the left, toward the landscape on the facing page, at the left end of which the Wise Men are kneeling. The two pictures can be considered as one and the effect is exquisite printed in "silver," a far better selection than red or any color would be. It is all very sweet and we don't doubt but that practically every recipient is going to keep and cherish his copy. Presswork is excellent, including that on the two four-color prints that were used as insets.

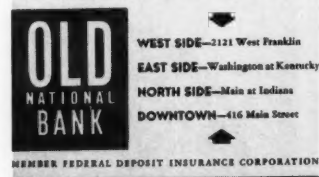
FEDERATED PRESS LIMITED, of Montreal, Canada.—Now and then something comes through which could not be described in words and benefit readers without taking too much space or which could not be illustrated in a way to enable readers to vis-

ualize its excellence. The great testimonial you produced for T. B. Little Papers to commemorate the rather recent visit of Princess Elizabeth and Prince Philip to Canada is one. It presents the several features of graphic production involved at their very best. Physically there are three folders 10½- by 15½-inches (approximately) in size

Large banking accounts and small ones—big transactions or modest ones—all are served equally to your satisfaction by the OLD National.



Four OLD National banking locations permit the fullest convenience and efficiency for your banking business. Use one office, or all four, for modern banking at its best.



One of a series of highly interesting, eye-arresting advertisements of Herbert W. Simpson, Evansville, Indiana. Styling of illustration, repeated, functions after the fashion of snowball rolling downhill

gathered one inside the other and stitched like a booklet and tied with tasseled cord, the cord being of the royal colors, we suppose. An interesting feature is that the folder in the middle—of a soft gray-blue hue—is somewhat larger than the white folders outside and inside so that, as the piece is received, the impression of a color band at top, front and bottom of the front and back is given. The effect is also evident with the center spread

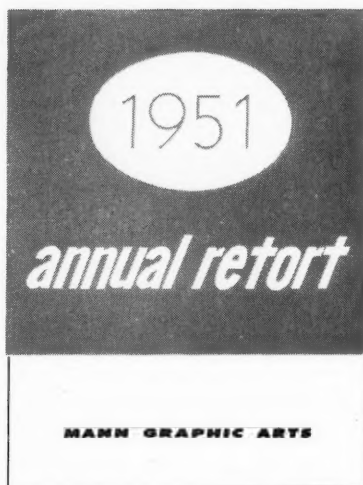


Like many a bookworm long before me,
You'll find me deep in adventures stormy;
Even statistics do not floor me,
Nor do Congressional speeches bore me!



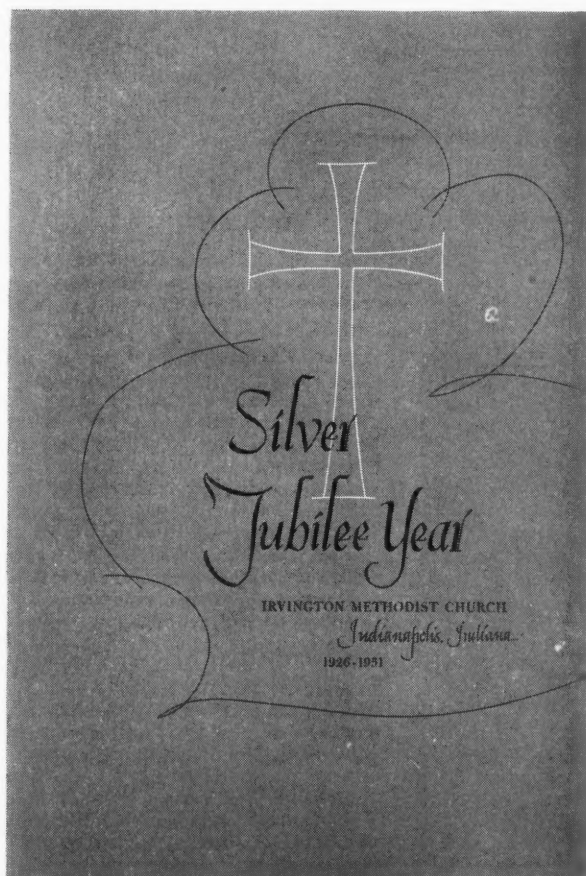
when the piece is opened. Chaste printing appears on the white folders, text being lettered in calligraphic style. The blue inner folder is unprinted, but the third page serves as a mount for a fine portrait of the popular couple lithographed in crayon technique in a gray-blue ink, all very charming. Incidentally, the right-hand leaf of the inner folder (white stock) is die-cut to permit picture to appear through with the white paper left serving as a frame for the picture. It is all very fine, and, as is so often the case—and should be—on work of this nature, the paper used is in keeping and plays a most important role. It is, in fact, something every one having any hand in doing may feel great pride in doing.

OMAHA DAILY JOURNAL-STOCKMAN, Omaha, Nebraska.—Your style of type specimen book is excellent for plants where there is no great number of styles to be shown. The size of 6½- by 11-inches is good. Bound at the top with plastic material, the leaves of thin card stock become progressively smaller by about two picas, back to front, of course. At the bottom of each leaf there's a line which denotes what type is shown above on the particular leaf. To have stepped every leaf in your case would mean the maximum

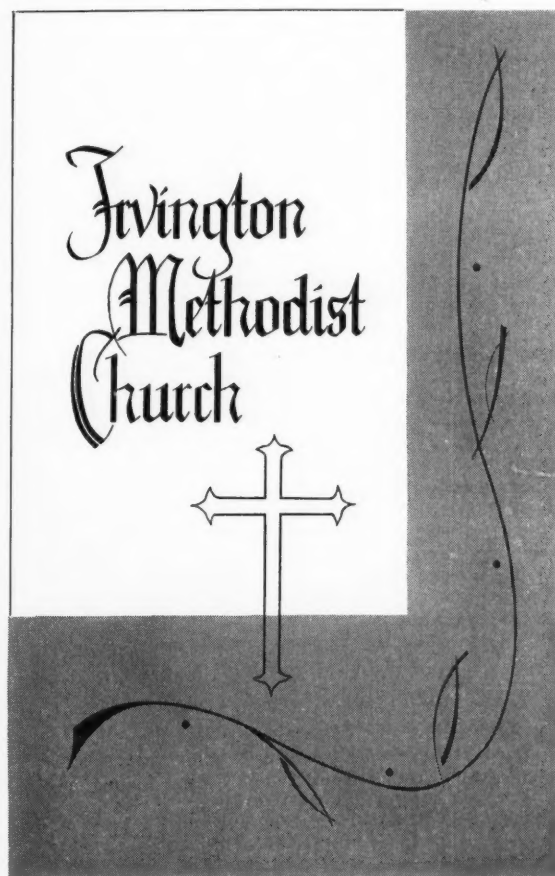


This and the other two items reproduced on this page are shown not so much as examples of good and interesting typographic work as to draw attention to potentialities of using gray in lieu of a second color. Printing with gray ink is meant—not obtaining gray from a benday plate in black, as is necessarily the case here and which is at best an expedient. If desired, gray ink may be toned. Above is title page from a folder, content being a cute message to the boss—Hec Mann of Mount Morris, Illinois, from his workers. The business of the organization is service in design, art and typography

page would have to be much deeper than the eleven inches and be unwieldy, so you have made your book of two sections with the final and longest leaf of the front covering entirely the second section. This is the one fault with your job because, at first glance, one gets the impression that you have only the types named on the visible extensions. You might be said, therefore, to have too many styles for this kind of showing. In our opinion the extensions at the bottom of each leaf are wider than necessary but, in your case at least, these couldn't be shortened enough to have names of all types visible when the front cover is lifted. Anyhow it is an idea—a mighty good one where suitable. Another nice feature is the booklet attached to the topmost inner leaf which is titled "Production Planning—Copy Fitting," text of which is just what the title implies. The second card leaf illustrates the standard proofreading marks. Cover is a striking design on which a compliment is more than just due. Background is a fairly light gray. Over it repeated lines giving telephone number and other data we can't read by this light is printed in a deeper gray, this being broken near bottom of the leaf for word "Type" in 2½-inch condensed bold "gothic" caps which, with the rule



Of the more capable typographers, G. H. Petty, Indianapolis, goes out for delicacy of treatment more than any other we know. Our screen is too strong to correctly represent the gray printing on the 6- by 9-inch booklet cover above and the reverse color illustration has closed up materially



Here is another cover by Petty, and the reproduction better represents its original than does the one on the left, itself really the sweeter of the two. A good gray may substitute very well for silver. Mr. Petty is composing room foreman of Burford Printing Company, Indianapolis, Indiana

panel at the left, top, and bottom, is printed in bright red most suitably matching the red of the plastic binding. It is a commendable piece of work.

THE TOLEDO PRINTING COMPANY, of Toledo, Ohio.—It has been long years since we have seen anything evidencing planning and originality to compare with that you seemingly exercised in connection with the new house-organ "Ex-PRESS-ions." Making it blotter size (4- by 9-inches) was indeed quite an idea, not, as one might think, because there's a standard size envelope to hold it. The inspiration—it must have been—was in using blotter stock, coated one side, for the cover. With the "sop" side—blank—inside you were enabled to use halftones on the outside. Further inspiration seems evident in the fact that the cover is perforated at the fold where it is stitched around the inside pages. Sock in the perforation would appear also to have been given thought. There is just enough to hold the cover on until recipient takes it from the envelope when splitting begins, said splitting disclosing at once that the cover is to come off and become two blotters. Keen, we think. With the front design bearing current month's calendar, that part makes one serviceable blotter. The masthead impresses

craftsman type

INC. • 24 N. JEFFERSON ST. • DAYTON 2, OHIO • Michigan 9661



WISHARD BLDG. • MOUNT MORRIS, ILL. • PHONE 47

Front of folder-business card by Hec Mann for which toned gray makes excellent second color

The letterhead above—smart as they come—demonstrates how effective gray as a second color may be. Every one of the forms used by this quality typographer has that desirable "family resemblance"

your name, and mention of halftones is now in order. These are (1) an outline cut of a cylinder press printed in red under the word "Press" of the masthead and (2) another outlined halftone of some breed of canine, changed each issue, in black below the masthead and above the calendar. The outside of back cover leaf is set along the line of a conventional blotter. There, however, conventionality ends. Across the top of this blotter (set long way, now) a standard heading appears. It reads thus: "Our Chinese proverb for the month of November," or whatever name the month goes by. On one we read that it is "Better to light one candle than to curse the darkness" and on the other of the two we received are sage words from Confucius himself, "When you know a thing, to hold that you know it, and when you do not, to admit the fact, that is Knowledge." Following the quotations we like your own messages inspired somewhat by the proverb featured. Typography is average, doesn't reflect the genius of the invention of your new-type house

*Silver
Jubilee
Anniversary
Dinner*

25

IRVINGTON METHODIST CHURCH

INDIANAPOLIS, INDIANA

SEPTEMBER 26, 1961

Here we use gray, achieved by benday screen, in lieu of silver on the original cover by G. H. Petty, Indianapolis. Note that it features the effective modern device of the vertical axis

organ. Understand, we don't say it is bad. Pages of text seem tight, and the page margins are definitely too narrow, both in proportion to page size and tight composition. With these only six points wider the effect on improving appearance would be quite marked, and little shortening of amount of matter would be required. It was a mistake to print your own message on the back page of the November issue in the light yellow-orange. We are not reading that because we can not with any comfort. The break-up for color on the same feature of the September issue is infinitely better. The lighter a color the bigger and bolder things—including type—should be for printing in it. In the case of yellow, which is the weakest (tone-wise) of all colors, it is questionable if the biggest type ordinarily used for display should be printed in it. In typographic printing yellow is advisable only as a background for overprinting or when it is outlined with black or some color of deep tone which, of course, should be harmonious as to hue. You've got something, my friend.

Determining Suitability of Alcohol as Plate Wash

★ In a recent issue of the Lithographic Technical Foundation's *Research Progress*, a method of checking anhydrous alcohol to determine its suitability for use as a wash to remove the deep-etching solution from the plate was described. It is generally known that the function of the alcohol is to remove the last traces of moisture from the image areas in addition to washing the etching solution from the plate.

Since anhydrous alcohol is very unstable and will pick up moisture from the atmosphere, many plates have been spoiled because the alcohol at the time it was applied to the plate contained enough moisture to destroy any drying action it originally had. As the alcohol is drawn from the drum or other container, the air which replaces it may, during damp weather, contain enough moisture to make the alcohol useless as a plate wash.

According to the Foundation's recommendation the platemaker can determine the suitability of the alcohol from time to time by mixing a measured quantity of mineral spirits or naphtha with a measured amount of the alcohol. Upon shaking the mixture and letting it stand for a few minutes, a cloudy mixture indicates the presence of an excessive amount of water.

A much simpler and quicker method of checking the alcohol has been used by this writer for a good many years with excellent results. Since the density of anhydrous alcohol is less than alcohol which contains water, a hydrometer can be used to determine the amount of water present. Thus it is possible to not only determine when the alcohol is no longer suitable, but also to observe when it is approaching the danger point. In some shops it is customary to fill one or more small containers from the drum and pour directly from these to the plate. At the time the small containers are filled, a small amount of alcohol can be drawn off into a hydrometer jar or cylinder and checked immediately with the hydrometer.

Thus any change from the previous lot can be noticed.

Although there are many charts and tables which give the specific gravity or density of mixtures of alcohol and water in any proportions, these do not hold true for the various formulas of denatured alcohol in use in lithography. Likewise hydrometers which read directly in per cent of alcohol cannot be used. Instead, a hydrometer which reads in *specific gravity* should be used. Small ones reading from 0.750 to 0.850 can be used easily, but if these are not available the range from 0.800 to 0.850 or 0.900 can be used successfully.

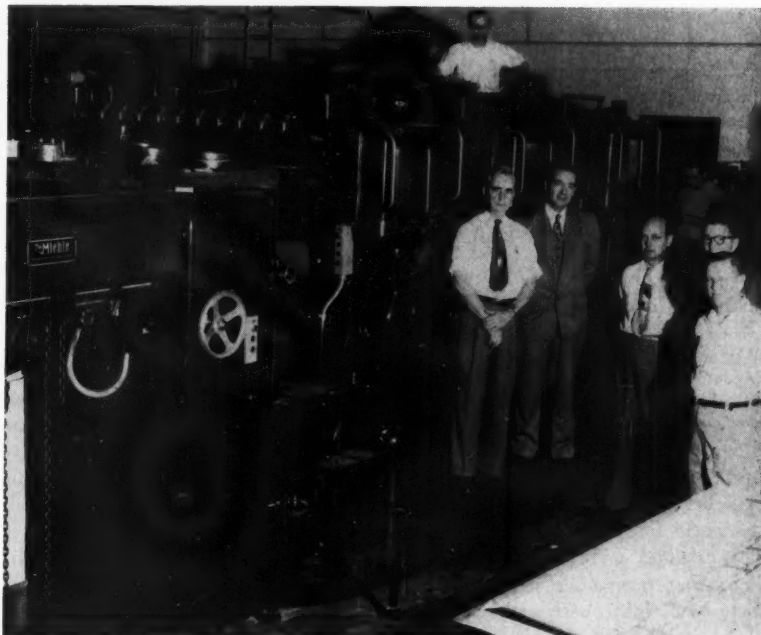
The producer of the alcohol and perhaps the local distributor can readily furnish the lithographer with the correct specific gravity reading for the water free material, and more than likely the correct reading for that particular formula when it contains five per cent water. For at least two of the most common formulas in use in the

industry, the anhydrous denatured solution should read 0.7997 to 0.8000. By the time these materials have picked up enough water to give a reading of 0.810, their suitability for use in deep-etch platemaking is questionable, and by the time the reading has reached 0.825 they are unsafe to use.

There is one precaution to be observed in using a hydrometer for testing the alcohol: It should be as close as possible to room temperature at the time the test is made. Thus if the drum is stored outside and the alcohol is drawn off in small containers, the test should be made only after that in the closed container is room temperature.

Use of Gear Grease

Don't lubricate gears on any machine with oil. Fast running gears become warm and the oil will become warm and fly off. Use a good automobile gear grease. It does a much more satisfactory job.



Plough, Inc. of Memphis, is the first plant to install a Miehle 61 three-color offset press. On hand to observe the initial operations of the new press are (left to right) Joseph Sternberger, G. L. Mitchell and M. P. Ford of Plough; C. D. Kayser and F. L. Bryant of the Miehle Co., Chicago

THE PROOFROOM

PROOFROOM PROBLEMS
AND METHODS

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

Sharp—Foolish

What are oxymorons, please? I used a phrase I thought was witty, until I heard it referred to as an oxymoron. I had the feeling that I had been insulted. What about it?

"Oxymoron" literally means "sharp—dull." It applies to the combination of two terms that are ordinarily contradictory—"a cheerful pessimist, harmonious discord, cruel kindness." Don't let your feelings be hurt by that label. We would feel better qualified to pass on the sharpness of your phrase had you divulged it. How about sharing your wit?

Although it may not be apparent, considerable research went into the answering of your question. (A possible insult to a friend of *Proofroom* is not a matter to be taken lightly.) *Oxymoron* is not a word we bandy about daily, but we had heard it. After working our way through many a quaint and curious volume of forgotten lore, we finally turned to a dictionary abridged, at that. *Oxymoron* can be found under "O."

Fowler (*Modern English Usage*) finds some oxymorons not amusing to the average adult. "We not only are not amused; we feel a bitterness, possibly because they remind us of the lost youth in which we could be tickled with a straw, against the scribbler who has reckoned on our having tastes so primitive."

Birthday Hoarder

Is Benjamin Franklin's birthday on January 17 or January 6? We had an argument about this during Printing Week. It is my contention that the week we celebrate certainly would contain the authentic birthdate of the patron saint of printing.

'Twas a cold day in January when little Benjamin made his appearance in the world for which he did so much. The calendar said January 6, 1706. Since that memorable day, however, those who tinker with calendars dithered around with the days, so that Franklin's birthday got moved up eleven days. Befitting a man who sung

many songs in praise of thrift, Franklin clung to both birthdays. Both are recorded in many sources, including the *Encyclopedia Britannica*. But January 17 is the official date.

Keeping Slim at Home

Is this sentence all right? "Most any part of your body where it is loose and flabby, wherever you have extra weight and inches, the spot reducer can aid you in acquiring a youthful, slender and graceful figure."

Do you mean ethically, commercially, medically, or grammatically "all right"? We might offer objections to it on all four grounds. Might better be: "At almost any flabby part of your body . . ." *Almost* surely is meant, not *most*; *loose* and *flabby* mean close to the same thing, in connection with skin or flesh. The first part of that sentence is loose, flabby, and incomplete. It could use a little slenderizing.

Good Brakes—Applied

I note that you frequently advise proofreaders to stick to following copy, most recently in the December issue in an item entitled "Follow Where It May Lead." This may be the modern idea but it is my conviction that a proofreader can and should do much more than blindly follow copy. I find my work more interesting when I am of as much help as possible to the customer.

Teall the Younger once said, "Proof-reading needs not only an engine but good brakes. Knowing when to apply them makes a star proofreader. He knows how to subordinate his own ideas, his own actual knowledge, to the requirements of those for whom he works."

We were talking about those brakes in the item you mention. The star proofreader is never in a star's spotlight; he is one of the team. He must, as you do, find satisfaction in a job well done. In other words, the proofroom is no place for the show-off. In our delicate way, we were trying to get that idea over to a youngster who was disillusioned about the chances of setting the world on fire with his brains. He has to learn to subordinate.

Not Humphrey

How do you spell "bogey"?

Looks as if you have managed to spell it right—if you mean a railway truck (British) or low, strongly built cart. Or do you mean "bogey" as used in golf? Or do you mean a "bogy" that lurks in dark corners and under the bed?

Seriously, most of these are accepted variations of one another. Context of sentences in which the word is used will reveal the bogy with which you are concerned.

An Error!

On page 58, November *Proofroom*, third column, thirteen lines from bottom: "They were overthrown and his action was heralded . . ." Shouldn't that have been "this action"?

It should have been *this*; you are quite right. But the error occurred in the *fourteenth* line up from the bottom, which demonstrates that all men are fallible. We graciously include ourselves in that statement. Our error caused you to make an error. That's the trouble with the world.

It Goes Outside

Is the colon ever used inside quotation marks? Is there a definite rule regarding this, or do circumstances alter cases?

The colon should be placed outside the quotes. This is a rule. We can't imagine a circumstance in which it would be necessary to break it. A *Manual of Style* has this example: Can we understand why he writes under the head of "Notes and Comments": "Many a man can testify to the truth of the old adage"? (Surely no one would want it ". . . Comments:" "Many a man can testify . . .")

A Bit of a Squabble

Is this incorrect: "Whatever became of him?" (We have been having a bit of a squabble over the word "whatever.")

Better say "What ever became of him?" Mr. Webster says that "*what-*

ever is an emphasized equivalent of *what*, used: colloquially, interrogatively, expressing surprise or perplexity (whatever do you want?); or, relatively, anything or everything that (take whatever you want); or, no matter what (whatever you do).

This Is for the Boss

My problem is not one of proofreading even though I work for a printer (as a secretary). My dictionary lists the word "same" as an adjective, not a noun. Yet in dictation I get "Will you kindly forward same? Same will be appreciated," and so on, far into the day. Could you recommend a remedy? He reads your department in IP.

All you need to do is to tell him that using "same" as a noun is regarded as "a vulgarism characteristic of ill-educated writers and writers without good taste." Or, if you like your job and your boss, you could quote a milder authority: "This use of *same* is now regarded as incorrect in business letters as well as in all literary forms of writing."

Fowler discusses this usage of "same" under the heading of "Illiteracies," saying: "As the working man puts on his Sunday clothes to be photographed, so the unliterary adorns himself with 'same' when he is to appear in print; each seems bent on giving the worst possible impression of himself."

Fowler also points out that this bad practice has the peculiarity that it occurs chiefly in writing, not often in speech, and yet is avoided by all who have any skill in writing.

To get back to your basic problem: Were you hired to polish the boss? Would he appreciate being remodeled? Does he manage to keep solvent despite his misuse of *same*? Perhaps when he dictates "same," you should go on putting down the little pothooks for *same*, and worry about something that is more constructive.

One Towel Thrown In

I give up! I had this just now: "There were many songs sang." Would you follow copy on a thing like that?

We wouldn't follow copy on it, but we wouldn't give up either. Your mother must have told you about days like that. We would make it, "Many songs were sung." (Offhand, we can't think of a better thing to do with a song than to sing it.) There comes a time in the life of every proofreader when he must assert himself in order to retain his self-respect. This looks like the proper time for you to do so.

"Hair of the Dog"

Could you tell me, please, the best way to check on the authenticity and exactness of curious expressions and sayings, such as "bell the cat," "white elephant," "hair of the dog that bit you," and similar phrases.

Try your library. There are many good references for this field. Some of the books are rather expensive; if your need for consulting them is infrequent, you may be able to substitute trips to the library for making the investment.

His mother's use of the phrase "as independent as a hog on ice" caused the lexicographer Dr. Charles Earle Funk to compile a book about the origin of such colorful phrases. In discussing "a hair of the dog" he says that once upon a time, if one were bitten by a mad dog, chance of recovery was considered greatly improved if a hair from that dog could be bound upon the wound. The efficacy of this treatment is now doubted, he remarks, and possibly the same could be said of

Half a Century Ago in the Proofroom

The *Living Church*, May 25, said that the word *Antidisestablishmentarianism* claims the first place for length in the English language, and a correspondent informed its editors that *Thesaurοcbrϑsonicochrysidēs*, found in *The World, As It Is*, has one letter more. We are not told what the latter word means, and do not know; but it is evidently not a word that can be said to belong to the English language. On the contrary, the other word is composed of familiar elements, and thus may claim nativity, though it is not in every-day use. Even that, however, as well as the unfamiliar word, is outdone by *Antidisestablishmentarianism*. No one of the three is given in any dictionary. And, after all, what pygmies even the longest English words are by comparison with some of their German cousins! G. P. Marsh, in "Lectures on the English Language," page 201, furnishes us a German example, *morgendämmerungshändelmacherrechtsverderbmübwanderung*, which he says is an equivalent of a Greek word of fourteen syllables, signifying, "meanly rising early and hurrying to the tribunal to denounce another for an infraction of a law concerning the exportation of figs."

the morning pick-me-up which has become the "hair of the dog."

In the ordinary routine of the proofroom, you cannot possibly go too deeply into the origin of these sayings; that's the province of slow and painful research. Usually a phrase hints at its own birthplace; "to stew in one's own juice" originally meant just that, frying in one's own grease while burning at the stake. Now it means one must suffer the consequences of his own act.

That, Which, and Who

I have great difficulty in the usage of *that* and *which*. I have had little formal education and to me the books on grammar sound like gibberish on this subject. Could you tell me of some comparatively simple system by which I can tell when these two words are used correctly?

You are not alone in your problem. Some of us who went to school until a ripe old age appear to have been absent on the days when the mysteries of *that* and *which* were unveiled. Speaking very broadly on a complex subject, *that* can refer to persons, animals, or things; *which* can refer to both animals and things. Do not use *which* to refer to people. *Who* is more polite, if not more correct than *that*, in referring to people. When in doubt, most people use *that*.

Fowler reports surprise on learning that when there is too much *which* about, many writers resort to *that* solely for relief. Fowler disapproves of this "following instinct without bothering about principles."

We are afraid that we are letting you out the same door you came in—and in the same condition. There is no easy answer to your problem. It might help if we added: "*That* introduces restrictive clauses only; *which* may introduce both restrictive and non-restrictive clauses, but preferably the latter only."

Force of Unwritten Law

What, exactly, does the word "mores" mean? How is it divided? Is the word ever used in a singular form?

Mores, as your dictionary would tell you, means fixed customs or folkways imbued with an ethical significance; customs or conventions which have the force of law. The word is divided *mo' res* (MOE-reez). It has no singular form. As an example of *mores*, one authority gives the unwritten laws of American sportsmanship, but the way things have been going lately with football and basketball, perhaps a better example could be found.

THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Complex Label Problem

Enclosed is an order of printing and perforating; 425,000 sheets 15x21 inches, print on 70-lb. offset and 70-lb. label paper. We will or want to run this job on a job cylinder press. We have a bar plate steel jacket for the cylinder of this press and also special tympan sheets made for perforating on this press. Do you think if we put type high perforating rule on press with type and build up perforating rule impression on special tympan that the tape build-up will last for a good many thousand impressions? Could we put a steel jacket on and build up for perforating on steel jacket with tape? Would this tape last for many thousand impressions? If we use special tympan and cut out for text will special tympan run 50,000 or more impressions per tympan, perforating lightly? We will be very grateful if you will forward to us information on the best way to print and perforate this job. We would like to do it one time through the press. Will we have trouble with perforating rule working up? Will we need to use wood spacing to prevent steel perforating rules from working up? Can we use a steel jacket bar plate and put rubber numbers on base, not building up perforator separately, or would this all-over impression be too much impression for rubber numbers on bases as we can not lower rubber numbers because we would then have to lower rollers to ink and so cut the rollers on the rules. Is it advisable for us to use rubber rollers and perhaps ruin them or should we use regular rollers? Numerals are to be in 10 point.

For the information of others interested, this sheet carries across each of the two ends 40 boxes approximately one inch square outlined by perforating rule horizontally and vertically. Each square contains a 10-point numeral line, centered. As there are 2,500 number changes on this job, these constitute the most important phase of the problem. Because of space limitations and necessity of doing the job in a single operation, typographical numbering machines can not be used. Besides 80 of these machines would be needed.

The single lines of numerals, 80 on a sheet, could be composing machine slugs, electrotypes, stereotypes or molded rubber duplicates. Slugs would cost least. Rubber duplicates would cost less than the other duplicates and could be mounted on wood by adhesion cheaper than nailing on the metal duplicates. Slug lines of numerals would have to be spaced out, so rubber dupli-

cates might be preferred with the numeral line centered on an inch-square base of wood and secured with proper adhesive.

When changing, the quoins would be released, cuts on wood in 80 boxes of perforating rule changed and the quoins relocked. In this operation the surrounding steel rules would fall down and would have to be put back on their feet making it a slow and tedious operation, consuming a lot of time along with the unlocking and relocking of the form on a job of this size.

If the job was run thus with molded rubber duplicates on wood, it would be necessary to use Buna N synthetic rubber and a suitable oil ink. Rubber rollers are not necessary with Buna rubbers and the proper oil ink. These rubber cuts on wood should be mounted .916 inch high.

The perforating is best accomplished and without cutting the rollers by using steel perforating rule two points under type high. Where the rules strike on the top drawsheet adhere two-point strips of brass rule or strips of other shimmed brass. Over the strips of thin metal, bookbinders' cloth tape is adhered. This is more economical than using type-high steel rule.

About ten years ago someone who had to do a lot of change printing devised a scheme for changing imprint slug forms without unlocking the form or lifting the chase from the platen press. The name of the author of the scheme is not known. It proved to be a great timesaver and is used on cylinder as well as platen presses.

The shortest of the friction spring (bullet) catches for sale by hardware stores are used in a strip of furniture next to the slug form's longer dimension with the tips of the two bullets, one near each end of the slug pressing against it. This pressure and that of the quoins against the furniture on the other side of the slug hold it against workup and pull-out. These shortest bullet catches are about a half inch

long and cost 35 or 40 cents a dozen retail, and what a bargain!

Two holes are drilled in the strip of wood to hold the bullet catches and these holes should be slightly less in diameter than the catches. In this present job, the strip of furniture an inch long holding the catches is placed in a box formed by steel rules one inch square, the 10-point slug is placed next to this strip and a second strip of wood is placed against the other longer edge of slug to snugly fill the box. The catches and the regular quoins afford sufficient lockup and changes are made easily by merely withdrawing a dead slug with tweezers or pliers and inserting the new slug with the fingers. This is repeated over and over again until the changes in the 80 boxes on the sheet are made and so on until all changes of the job are made without unlocking the form. What a relief for a change!

The scheme is worked most economically with stand(s) close to the press for galleys holding the slugs for the changes. The bullet catches may be used over and over in forms until the springs become weak from use.

However, should you prefer to use rubber duplicate numerals on wood bases, start with light impression. Too much "sock" on the first strong trial impression can ruin the rubber form.

On this press you are to use, if the stripper fingers are too low they may be raised to the desired height by placing bits of card on the cylinder bearing so that the stripper finger stop rests on them. Do not bend the stop.

Snap-out Forms

In our capacity as makers of snap-out forms we have been very interested in articles in *THE INLAND PRINTER*. Please be kind enough to send us the names and addresses of the makers of the jogging machines and the penetrating glues referred to.

Other important equipment and supplies should not be overlooked such as collating-tipping machines, spot carbonizers and modern padding machines.

Starting An Embossing Job

We are enclosing a sample of an embossed job and would like for you to please have a die made for us, or if you do not handle, pass on to the party in your city who does, as we can not find the address of a company that makes this type die. We want the die made to the correct height to run on a cylinder press and want the embossing board with the die. As to the makeup of die, please do not make die as per sample. The wording only to emboss, not the flattened out effect as in sample. The lettering is all we want embossed and the same design lettering. Space as sample wording.

We suggest that you send this job to a photoengraver in your area with a sample of the paper to be used and state how many copies are to be made. If the run is small, the engraver can make a zinc etching in lieu of a brass emboss-

ing die which may serve the purpose at a considerable saving.

However, the engraver should have a clear print in black ink of the present die for copy to work from. Otherwise it will be necessary to make a drawing of this lettering which will add to the cost, since the lettering is hand drawn. (If it were type, a proof in black of type would do.)

A zinc embossing die is a deeply-etched zinc line etching, using suitable zinc, but a brass embossing die after photomechanical etching is finished by hand tooling and costs much more than a zinc die.

Not all photoengravers make brass embossing dies but those who do not

will have connections with brass die makers. So the first step for the uninitiated is to consult your local photo-engraver.

Vacuum Sheet Cleaner

We have been greatly interested in reading articles on a vacuum sheet cleaner and hot wax carbonizer and ask you to be kind enough to send us name and address of the makers.

The vacuum sheet cleaner, of course, is for use on sheet-fed presses while the web cleaner made by the same firm is for use on roll-fed presses. Both kinds of cleaners are used in paper mills as well as printing plants.

Small Size Rotary Press

We are aware that there are on the market all kinds of web-fed and sheet-fed presses of the large-size type, but we are much interested in knowing whether there is any small-size rotary sheet-fed press suitable for doing ordinary job printing on sheets $5\frac{1}{2}" \times 8\frac{1}{2}"$ to $12" \times 18"$ in size and able to give a yield of 8,000 to 10,000 printed sheets per hour. Will you please indicate if possible, whether there is in the U. S. A., Great Britain, Germany, Italy or France any such equipment?

We have no information concerning any sheet-fed press, handling sheets in the size range and at the speed stated, either rotary or flat-bed. Five thousand i. p. h. on sheets in the size range stated is obtainable on a number of flatbed letterpress machines.

Beveling Machine for Flat Casts

Will you please send me a list of manufacturers who handle equipment and supplies for producing rubber stereo plates? I work on a daily newspaper and we are equipped to cast flat plates. We are thinking of casting our own plates so that we can run gang forms on our job cylinder presses. Can you send me the name of a company that makes a machine which bevels plates so that they may be mounted on a patent base?

We are sending list of firms which make molding and vulcanizing equipment for molded rubber plates and firms handling supplies for this process and also list of firms which make machines for beveling metal plates for use on patent base.

Plastic Skid Cover

We are interested in finding the name of a manufacturer of a plastic that could be used for covering skids of printed matter which might not be used for some time. A folder came into this office several weeks ago but was misplaced. This folder gave the sizes and purposes of these plastic covers.

These plastic skid covers may be had in all sizes and are used to cover skids of both printed and unprinted paper. Very useful.

New Cutting-Creasing Jacket Devised For Single and Two-Color Presses

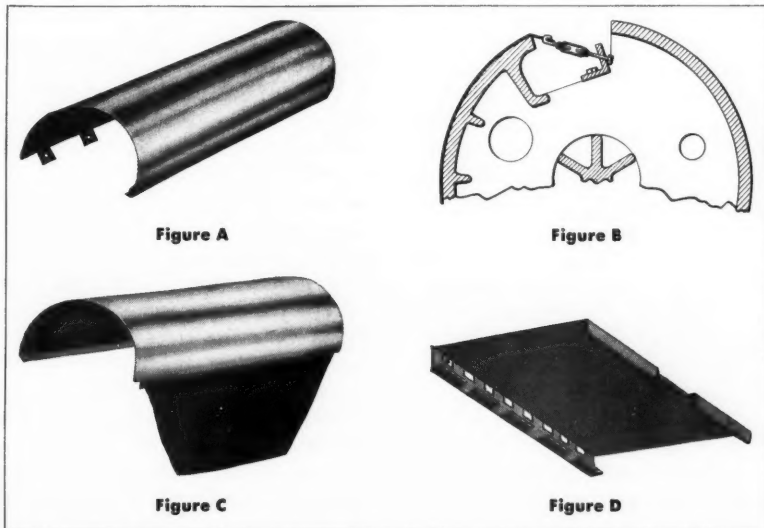
A new turnbuckle-type of cutting and creasing jacket (Fig. A) for non-converted two- and single-color presses is announced and is custom made for use on all makes of presses without alteration or downtime. It is designed primarily for two-color presses and extends the usefulness of these presses by permitting the second cylinder to be used for cutting and creasing while printing is done on the first cylinder. Thus the press produces high grade printing-cutting and the costly conversion of the two-color press is avoided and the use of this jacket retains the press for two-color printing. The press need never stand idle but can print or print-cut as needed. The jacket is secured with turnbuckle (Fig. B).

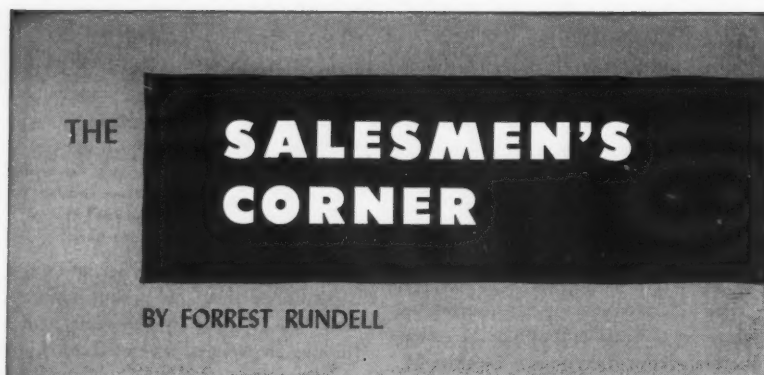
For C & P and Kluge presses a Clicker jacket clicks readily into place without requiring drilling of platen. The design of this jacket is shown in

Fig. D and comprises a series of gripping-fingers along one edge which hold the jacket in place on the platen. Installation time is cut to zero as it clicks into place and snaps off without need for screws or tools.

The standard Shirttail jacket (Fig. C) is widely used wherever die-cutting is needed whether on a single or two-color press and supplements or replaces the need for a separate cutter and creaser. This jacket converts the press into a cutter and creaser with the added advantages of selective printing or cutting and creasing with a single press.

Name and address of the manufacturers of these modern heavy duty die-cutting jackets which are of interest to all printers will be mailed on request. These jackets enable all printers to make the most of current equipment for printing and die-cutting.





Tell Customers About Ways to Save Money In Days of High Labor and Material Costs

★ What is the best way to save money on your printing in these days of high labor and material costs?

One way is to ignore the fact that each bit of printing is expensive and go ahead on the basis that its cost is a necessary expense. This solves the problem to a limited degree. But the facts are that such a solution misses a lot of business that printed matter should help to secure. Furthermore, the solution has a tendency to cut down the use of printed matter when actually the printed matter itself is a money-saving investment.

The writer remembers the effects of the scarcity of printed matter shortly after the close of World War I. Printing was hard to get in those days, and it was expensive when compared with the costs just previous to the war. Many printing salesmen then conceived the idea of selling printing in larger units than before. When a buyer usually bought 5,000 circulars printed in one color the salesman pointed out how much more economical it would be to lay in a stock of 10,000. And in cases where the customer formerly found a single color perfectly satisfactory, the salesman put on the pressure and persuaded the buyer that a good investment for the money he saved would be in two-color printing.

But the trouble with this was that models changed after the shortage of printing had passed. And the prodigal buyer found himself with a lot of unusable printing on hand. One buyer offered to take the writer to the basement and show him several ten-thousand lots of printing still in the original packages which he had purchased with the idea he was saving money with his original extravagant purchase. And as a result the writer had plenty of trouble

getting this particular buyer to buy even a thousand single color circulars at a time.

But conditions changed again, and buyers who had decided that there was no profit in too much investment in printing suddenly found themselves losing money because they lacked the necessary printing to carry on.

Here is an example: One Decoration Day holiday the writer spent two days in one of the big state hospitals where he knew the superintendent. After supper we gathered around the fire in the living room and the superintendent delivered himself of some acid opinions about firms which should have printed matter to distribute but didn't.

Here was his story: A short time before, the directors decided that the kitchen needed some new equipment. Particularly it needed equipment to slice and wrap bread. Some smaller items were also needed. The hospital figured that the bill would come to something over \$10,000. So the superintendent sat down and wrote complete letters to three firms making such equipment and asked for catalogs and prices.

But remember that this inquiry came at the bottom of the depression at a time when few firms were laying out money for catalogs. Few firms bothered with sending catalogs and none of the three to whom letters were sent bothered with sending even a letter. However, one firm did deign to send some mimeographed sheets with parts numbers on them. None of the firms sent any information of real value.

This negligence made the superintendent angry and he sat down and wrote each of the three firms two-page letters that fairly smoked. This woke up the firm that had originally sent the

mimeographed sheets, and it responded by sending a catalog with prices and followed it up by sending a salesman. Meanwhile the hospital had picked out what it wanted from the catalog so there was nothing for the salesman to do but pick up the order.

One of the other firms also responded by sending a catalog. It had in it many of the articles which the hospital needed. And while no salesman appeared the catalog gave the hospital all the information it needed. An order for some \$6,000 worth of equipment was mailed in.

As for the third firm, the superintendent felt that it probably made some equipment that the hospital could use. But he had no proof, and refused to bother further with such a negligent firm. So that firm lost out on the chance to furnish a portion of some \$15,000 worth of equipment. And the probabilities are that the firm which neglected to have the printing ready to mail could have used some of that business.

Evidently, saving money on the cost of a catalog is no way to ride out a depression. Even if printing costs a little more you still need it.

But if it is important to have printing at all times, it is equally important to use headwork in preparing it. It was not long after the hospital incident that we went into a filling station to get a change of oil for the car. And while we were waiting for the old oil to drain out of the engine we noticed an attendant having trouble with a large display. It was a life-size reproduction of one of the current Hollywood stars; a cut-out of this particular star was dressed in the costume of a drum majorette. Some firm had spent a lot of money getting this display ready for the market and some salesman had spent time and money getting it distributed to the filling station.

It looked like a fine place for a display. The service station was large and had a steady list of customers. But what was the matter with the display? It certainly attracted attention. And on the bottom of the display was a neatly printed caption suggesting that XYZ plugs merited attention. But at the time we saw the display it was parked between some tire racks and a valve-grinding machine. It looked very much out of place. It certainly was not attracting the attention that it deserved. We asked the foreman about it.

"Yes," he said, "that is a fine display. But will you tell me where to put
(Turn to Page 72)

9/10/51
Art Work
Johnson
120.00

Estimates

There are times when common practice is not the best practice. Take, for instance, the common practice of securing estimates from several printers before a contract is awarded—usually to the low bidder. You save money that way, you say? Not on your repro! A good estimate must necessarily include a reserve to take care of unforeseen contingencies. Suppose the reserve isn't used up? You are billed at the estimated price, nevertheless, to allow for the time the printer wasn't so fortunate. It's a rare exception when an unestimated job doesn't run cheaper than an estimated. Then there's the matter of speed. If you're going to estimate, you ought to have at least three bids to compare. A week's time, maybe. Not much, but enough if you're working on a tight schedule. There's another advantage these days to simply picking a darn good printer and staying with him through thick and thin. If he's doing work for you regularly, he anticipates your demands, knows your personal preferences and problems, makes sure the paper you need is laid by. If you hop, skip and jump all over town, you may find yourself riding on the tail end of a paper shortage.

—Better Impressions

Call Joe
about
Canary
25000
183
75000
10000

Jones Pat
no more
Cor

25000
20000
25000
45000
207 1/2
binding
1200
Oct 1

ITEM		VENDOR	
Quantity			
Prelim. Art			
Inside Art			
Finis. Art			
Engravings			
Typo. Comp.			
Electros, Etc.			
Printing			
Envelopes			
Cards			
Addressing			
Incidentals			
Copy; Service			
Reserve			

Scanning the Scene

Through the Eyes of



"JL"

Honor, Earned and Due

My heart has been gladdened and my spirit lifted by an event in Philadelphia on December 11. I have attended testimonial dinners honoring local men who have rendered signal service to their fellows. The idea is just and right, and nice, too. I like the "Flowers for the living" philosophy. Geography seems to preclude proportional toasting of those whose influence is nation-wide—yes, world-wide—many times as widespread. Sometimes, too, great as the debt owed some of these, few realize it due to the lack of intimacy—yes, acquaintance—which is possible locally. I hope what I have to say here will have something of the effect of attendance at the Philadelphia event to the thousands who, obviously, couldn't be there but could, if they realize it, testify to the dollar-and-cents, as well as esthetic, benefits enjoyed as a result of the genius of the big man every way but physically who was feted there.

The meeting was of the Philadelphia Graphic Arts Forum given in honor of Sol Hess upon completing fifty years with the Lanston Monotype Machine Company, from almost the start as the company's type designer. Of all Monotype workers, only Sol began while wearing short pants. Now, Sol is just entering that age bracket which has increased in number and percentage by such leaps and bounds that it seems to have others worried. He is still very much on the job and might well yet evolve the perfect type face.

A beautiful brochure, "Sol Hess, Master of the Alphabet," was distributed at the meeting. The text is by Wilfred J. Bancroft, retired former treasurer of the company, and son of J. Sellers Bancroft, the engineer who made Tolbert Lanston's dream come true and the executive who built the Monotype manufacturing and engineering departments. Text is set in Hess Old Style, one of the most beautiful romans and one of the most legible.

Mr. Bancroft's story is highly interesting, some passages would be even for non-printers. As a human interest document I have read few equals. "After a brief experience in textile designing work," Mr. Bancroft says, "which offered a pleasing salary that was rarely paid, Sol, a lad of sixteen, started with the Monotype company on November 15, 1902, at \$5.90 a week. In all fairness to that company it should be noted that there was then no income tax to pay, cocktails in first-class bars were two for a quarter, and, to quote from a Wanamaker ad of that period, 'Men's blue serge suits, as standard as a gold dollar, \$10.00.' That \$5.90 certainly looked pretty good at the time."

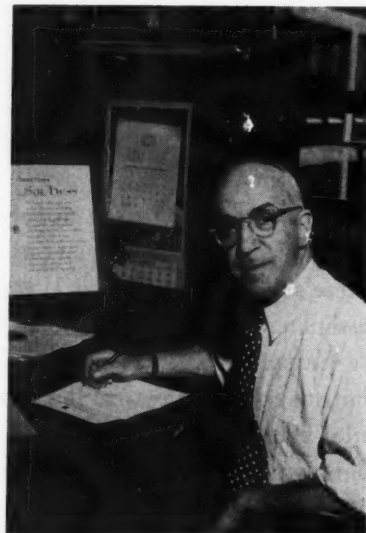
At the time of joining up, the company's type specimen book sampled but two roman faces with italic and small caps—Modern No. 8 and Old Style No. 15—a couple of bold face styles, and some gothic caps. Working drawings for every matrix involved in the latest 650-page Monotype Specimen Book—type faces, signs, rules, and borders—was made by Sol or under his close supervision.

While his fifty-one original types and his twenty adaptations speak for themselves, Mr. Bancroft cites two features of Sol's craftsmanship which particularly impress him. One is the usefulness of Hess types—his passion for producing related types and families. The other is simplicity—complete freedom from effort and strain in his work. This, Mr. Bancroft writes "is well illustrated by Hess Old Style No. 242 which much abler critics consider the completely satisfactory book type because of its legibility. It has many of the characteristics of its designer; it is unobtrusive, perfectly clear and forthright; it is never distracting; it is restful and does not tire."

Sol Hess is a rare combination, artist and engineer; he is credited with being a genius at fitting types. The practical

aspects of his work have been so appreciated by those who benefit from them in business that at its 1947 convention the International Typographic Composition Association presented him with an Award of Merit. "For his inspired effort over a period of about half a century," this reads, "in designing printing types which have contributed materially to typographic beauty, the practical utility and effectiveness of the printed word, this Award of Merit is presented to Sol Hess, Art Director of the Lanston Monotype Machine Company, by the grateful members of the International Typographic Composition Association."

You'll never become acquainted with Sol Hess if you wait for him to rush up, thrust out the glad hand and draw you to one side for a two-some of



SOL HESS

palaver. As an engineer and an artist he is no advertiser. Indeed, he is shy—modest to a fault if modesty can be a fault. In his piece about Sol in the key book of the meeting, Mr. Bancroft relates how our hero once came to him with some literature of Sol's own brewing and said "W. B., I wish you would let me know how this hits you." Bancroft relates that "It hit me hard, for the scholarly thoughts were presented in an easy, graceful style. I remember that I said 'Sol, this is great. Why, you have everything Beatrice Warde has except sex appeal.' The little imp looked at me and said 'How do you know?'"

In spite of his shyness, Sol is an interesting, in fact boon, companion. For many years I never visited Philadelphia

without having dinner and a protracted jam session afterward with Sol and Frank Sherman, the latter well-known character, Sol's No. 1 booster, whose other activity has been sparking the International Typographic Composition Association, I believe, since its inception. (Frank was Monotype's advertising manager, is now secretary of that Association.) We talked seriously and we talked frivolously. To me at least, these sessions became something of a rite; I felt smarter and happier each time, sorry the end had to be and all the while thinking about the next time that I could be with my friends. My experience with Sol Hess is that of numerous others, but, unfortunately, not within the experience of many, many more. Break through the thin crust of Sol's shyness and you'll find he is a regular guy.

It seems fitting the meeting was in the manner of a Christmas party, guest of honor being one who has brought many gifts to the celebrants, as well as to thousands who were not present. Addresses loud in the praise of Mr. Hess were made by Mr. Sherman; Stanley E. Haigh, then vice-president and sales manager of the Lanston company, and Richard Ellis, well-known book designer and typographic director of the Curtis Publishing Company. John Anderson, widely, and for many years, recognized as a topmost craftsman of typography, now associated with Lanston in a promotional capacity, presided over the meeting at which the guest of honor was presented with a tangible token of the esteem of fellow members of the Philadelphia Graphic Arts Forum. The group has made an enviable record for more than twenty years and Sol Hess is one of its charter members.

To my much larger audience I am closing this testimonial to one of the really great living benefactors of the graphic arts by quoting what Mr. Bancroft said in winding up his talk at Philadelphia, to wit:

"And so with great pleasure I have joined with other good friends of Sol's to dig him out of his lair and to expose him to the pitiless glare of publicity to the end that many more may admire him as we do and give him the fruit of his hands and let his own work praise him in the gates."

J. R. Frazier

1952 Outlook for Graphic Arts Education Brightest in Years

The outlook for graphic arts education in 1952 is brighter than it has been for some years. We say this despite the jittery economic conditions which affect educational progress and the considerable inroads made upon school personnel—students and teachers—due to defense drafting and the continuing Korean troubles.

There are two reasons for our optimism. The first is the recent organization of the Education Council of the Graphic Arts Industry. The second, stemming somewhat from this, brings the assurance that the educational work carried on during the past 15 years by the International Graphic Arts Education Association will not only be continued by the Association, but will be strengthened by reason of an important added incentive.

The Council is already going ahead in making possible a much needed basic textbook on Composition which will be ready early in the year. This will provide authentic source material for the preparation of better texts for schools of printing and for the development of inplant training programs. The Council has also given the "go" sign for the preparation of an Orientation Manual which will furnish authoritative information on the importance and scope of the graphic arts and be

especially helpful to those seeking a career in any branch of the industry.

The International Graphic Arts Education Association has outlined a comprehensive program for 1952, with the Council on Graphic Arts Education assuming much of the support given formerly by Printing Industry of America and the National Printing Equipment Association. In addition, the American School, with headquarters in Chicago, has appointed the I.G.A.E.A. educational director as its consultant in the graphic arts. This appointment to the staff of a school which for more than 50 years has been a leader in home study training tends to broaden the scope of graphic arts education in extensive training areas which have been largely neglected in the past.

There are problems to be faced. There is the scarcity of properly qualified teachers on all educational levels in the printing field, due for the most part to the low salaries offered. Then there is need for adequate financial backing on the part of alumni and the industry, for the departments of printing in such well-known institutions as the Carnegie Institute of Technology at Pittsburgh and the Dunwoody Institute at Minneapolis, which have been leaders in the work for many years.—*Fred J. Hartman, Educational Director, International Graphic Arts Education Association.*

TYPE FACES As the Artist Sees Them

Second of a Series



TEMPO LIGHT

For Cleaning Rollers

Chamois skins in assorted sizes for cleaning rollers and halftone plates are on the market. The suppliers recommend that rollers be washed with kerosene at the end of a run, using the regular cotton wiping cloths and then be covered with motor oil and allowed to stand until needed again when chamois skin is used to remove motor oil, lint and other foreign matter that may be present on rollers. Since the skins are highly absorbent, dirt comes off with the motor oil, leaving the rollers dry and clean for the press run. Fresh skins are recommended for cleaning fine screen halftones.

The skins are economical to use since they last indefinitely. By washing the chamois first in gasoline and then in warm water, it may be used again.

Tell Your Customers About Good Ways to Save Money During These Days of High Labor and Material Costs

(Concluded From Page 68)

it? We have tried every place we had room and we always had to move it to get something we needed. Between handling it and knocking it over, it is getting greasy and we will soon have to throw it out. It is too bad too because some company must have spent a lot of money in preparing it.

"Tell you what," he continued, "some companies *do* have an idea of what we can use here. Take the fellow who sells us lamps. He gives us a small tin display with a lot of drawers in it, one drawer for each size of lamp. I can tell at a glance when we are running short of any particular size and order before we are completely out. The cabinet is not too big and I keep it on the counter where every customer sees it."

This is a frank statement from a man who is representative of the kind of fellow who must put up your display and who has it in his power to put it where it will be seen or where it will be hidden. And the moral seems to be: Before you spend thousands of dollars on your display, make sure your dealers have a place to put it and a reason for putting it there.

And we have just found a note written the day after this episode. The movie star was Joan Blondell, but for goodness sake what was the name of the spark plugs she was trying to sell? Or was it piston rings? The display was pretty but it was a waste of time if it didn't leave any impression of the article advertised.

At present the problem of getting building material dealers to send out the printed matter you sell them has been intensified. How can dealers be persuaded to distribute those fine advertising folders prepared at such expense by the manufacturers? Some advertisers have ferreted out the answer. It is simply that you must prepare the advertising pieces with more attention to the dealer's viewpoint. You should use a size and weight that can be mailed with the dealer's correspondence without increasing the postage. And you should feature the dealer's name so that the mailing appears to come from him rather than from your customer.

For example: In the building field most dealers send out their correspondence or bills in a 6¾ envelope. To ride along on the same postage your mailing piece should weigh just under six-tenths

of an ounce. A self-cover booklet of 24 pages, size 3½" x 6¾", printed on 70-pound paper is just under this weight. Or, if you prefer a broadside, you can use a size up to 14" x 19", provided that you use 70-pound paper and fold it to 3½" x 6¾".

Then, to give the dealer a real incentive to send the mailing out, print his name and address in large type on the first page. Make it look like his mailing rather than your customer's. Do not give him an imprint or a place at the bottom of the page where he can stamp his name with a rubber stamp. Tell the world that John Jones, 123 Blank Street, is selling building material and that here is something he recommends. Make him concertmaster rather than second fiddle and you will find him ready enough to mail your literature.

But the worst way to lose money on a printing job is to fail to go through with what you promise in your printing. When you do that you not only lose the value of the printing but you also lose caste amongst your trade.

The following incident happened so recently that we cannot help but remember the details. A company which manufactures refrigerators, radios and other electric appliances for the home and distributes them on Long Island, among other places, thought it had a brilliant idea. Long Island has so many new homes that it seemed like a good place to try out a new distribution idea. Leavittown alone has 17,000 new homes, and this manufacturer had the island well covered with distributors for his products.

The company's idea was this. Among the large number of homes in the region the manufacturer's officials thought there must be a large number that had old refrigerators still in service. So why not offer a prize for the most ancient electric ice box still in service? Such a stunt would involve considerable money and trouble, but it might secure a lot of new leads.

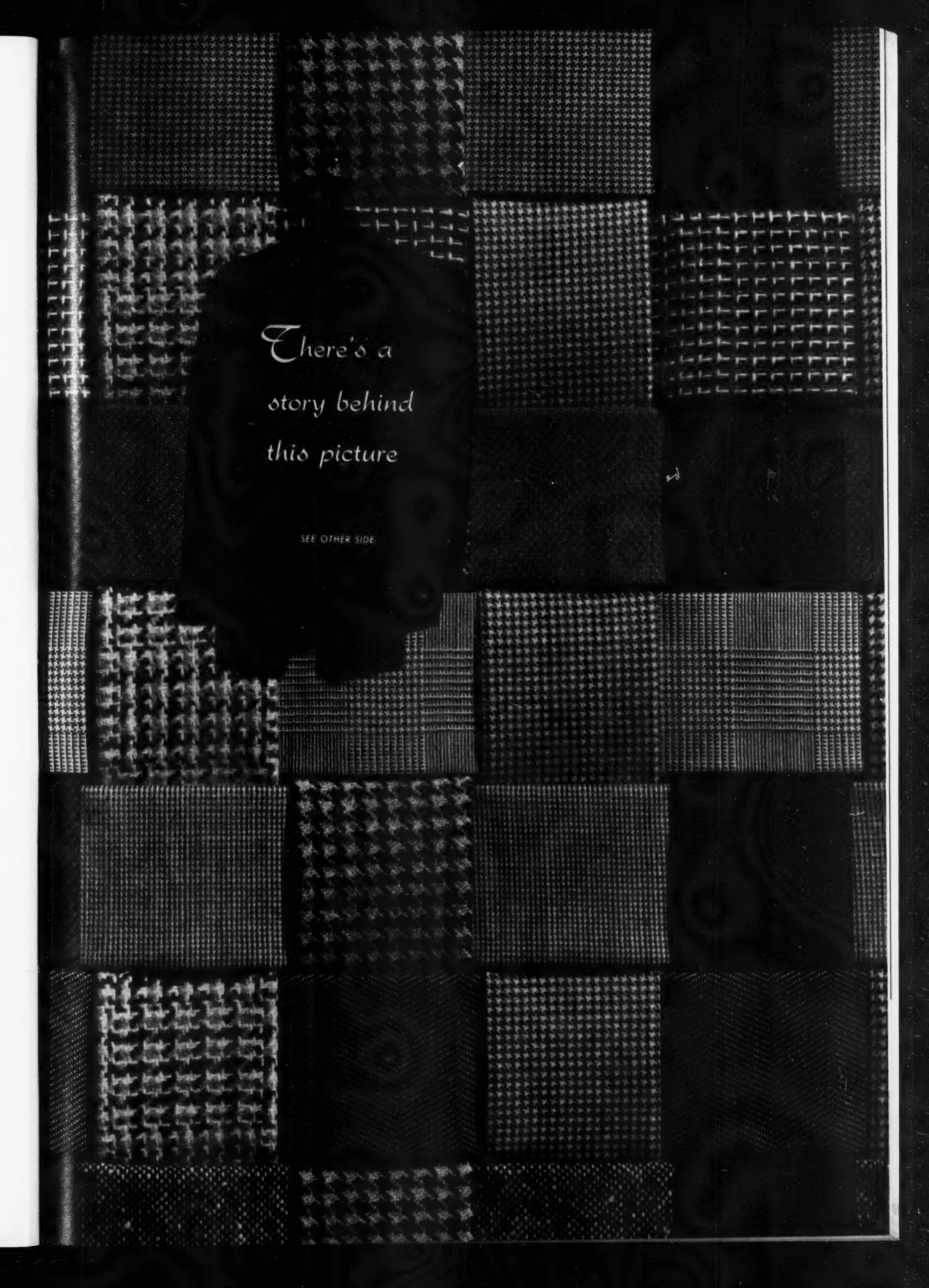
So as a first step the manufacturer bought a newspaper page advertisement. In it was offered a large-size refrigerator free to the family using the oldest box. And to those owning not the oldest but still ancient enough to deserve honorable mention was offered a drawing on another appliance put out by the manufacturer.

Well, we bit. We didn't much expect to get a refrigerator but we had an electric ice box which had served us faithfully for 20 years. We thought it might at least get us a drawing on one of the other appliances offered. So we went into one of the stores about two miles from our home. We saw the boss who greeted us and verified the points given in the advertisement. He gave us a blank to fill out which would verify our claim. Serial number and date, taken from the back of the box, were to be included. The boss thanked us for the trouble and explained that he would send someone to the house to verify the date.

Then something slipped. No one ever showed up from the store. And having wrestled the ice box all over the pantry floor in search of the serial number and the date, we decided that we had done that store all the favors we owed it. And then, of all things, it took our old ice box just one month to break down completely. We had to replace it. But we decided that inasmuch as we had never heard from this concern it could not be trusted to fulfill any of its obligations. So we bought an ice box elsewhere and it has given us perfect service. Question which the manufacturer may ask his advertising department: *Does advertising pay?*

But it would hardly be fair to close this article without at least one example of a successful and thoughtful use of printing even though small. Some time before the outbreak of World War II we had a Japanese customer who, to do him credit, was a very fine gentleman. This in spite of the fact we did meet one of the infamous Mitsui brothers in his office. Our friend imported tooth brushes of excellent quality, which in turn were distributed by one of our leading department stores. This gentleman got the idea that if he packed an order card, postage prepaid, in each box of brushes he would get additional orders. So, he got the store to agree to pay the return postage on every order that came in while he spent the money and labor to include the card. This involved making a new set of plates but the investment was worth while. The only thing that stopped it was the bombing of Pearl Harbor.

So, to quote that shampoo manufacturer, "use your head, save your hair." If you will use your head in designing your advertising printing, you will save the money you spent on it and get a profit besides. ★



*There's a
story behind
this picture*

SEE OTHER SIDE

How The Picture

Was Reproduced

Swatches of fine suitings for men were furnished by Hickey-Freeman Co. They were assembled and photographed with the printed cut-out in position. Copy was an 8 x 10 Kodak Ektachrome transparency. Scanned separation negatives were made on Kodak Panatomic-X Film. Continuous-tone separation positives were produced by contact on Kodak 33 Plates. Using the Kodak Process Ektar Lens, f/10, with Shutter, 18" focal length, halftone negatives to size were made on Kodalith Ortho Plates. Screen rulings were 150 for yellow, "red," "blue," and black. Kodak Packaged Chemicals were used throughout. From copper originals, nickel-faced electros were used for printing single color dry, with process gloss inks on 80-lb. #1 coated stock.

FROM COPY

TO METAL

The effectiveness of full color is beyond question. When the original copy is planned for multiple use, costs can be spread. For example, in fabrics, one set of color separations will serve as the basis for illustrations in a sample book, a magazine advertisement, a mailer, a point-of-sale display.

IT'S KODAK

GRAPHIC ARTS DIVISION

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Many Graphic Arts Exhibits Feature New York Printing Week

Communist propaganda—\$4,000,000 worth per year in Europe alone—can and must be combatted by the printed words of freedom and truth as Democracy's heavy artillery against the forces that seek to tear it down. This was the gist of a speech by Gen. Walter Bedell Smith, former ambassador to Russia, now head of the Central Intelligence Agency, at New York City's Printing Week banquet, Jan. 17, where he received the New York Employing Printers Association's Medal for Distinguished Service.

The week opened with City Hall ceremonies at which printing, labor, civic and educational leaders eulogized Benjamin Franklin's character and career in terms of their meaning and application today. Wreaths were then placed on the Franklin statue in Printing House Square.

Government Issues Order for Ceiling Prices on Printing

Just as *THE INLAND PRINTER* went to press with this issue, the Office of Price Stabilization released the long-awaited regulation covering ceiling prices for the printing and publishing industry. Effective on February 4, it is called CPR 121, and covers the printing and publishing industry and related services, including typesetting, photoengraving, platemaking, binding, and similar services.

The new regulation restates the exemptions, fixes a base period for pricing practices and, for determining ceiling prices, provides a formula made up of four factors: materials charges, production charges, margin, and delivery charges.

Printers are exempt from price control if engaged primarily in publishing, printing, typesetting, platemaking, binding, or rendering related services, and gross sales in the preceding calendar year did not exceed \$50,000.

Also exempt from price control are sales of commodities whose primary value depends on editorial content, expression of ideas or dissemination of information, including but not limited to books, magazines, periodicals, newspapers; materials furnished for publication by any press association or feature service; pamphlets, leaflets, sheet music, music rolls, stamp albums, globes, maps, charts; catalogs, directories, programs, house organs, menus; advertising matter printed on paper (except containers, labels and certain



Gen. Walter Bedell Smith (left), head of the Central Intelligence Agency, receives the New York Employing Printers Association's Franklin Award for Distinguished Service at the annual Printing Week dinner on Jan. 17. William H. Walling of Rogers-Kellogg-Stillson, Inc., the Association president, makes the presentation

kinds of book matches); time tables, tariffs and price lists.

In general, this exemption of information printing removes from price control most book and publication printing, and a great deal of commercial printing.

More information concerning CPR 121 will appear in the March issue of *THE INLAND PRINTER*.



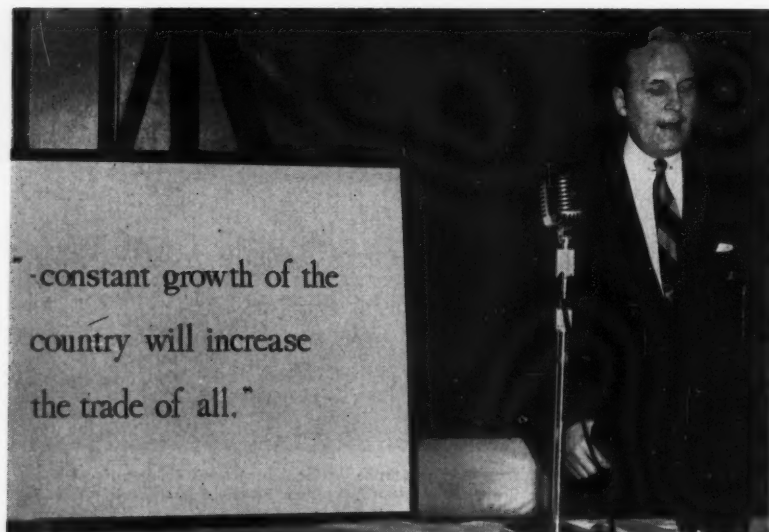
When New York Printing Week opened, printing industry, labor and educational leaders placed wreaths on the Franklin statue in Printing House Square. Front row, left to right: James L. Goggins, president of the Club of Printing House Craftsmen of New York; Betty Hawley Donnelly, New York Press Assistants' Union No. 23; W. A. Curran, president, New York Printing Pressmen's Union No. 51; Harry J. Friedman (Carey Press Corp.), chairman; H. B. LeQuatte, past president of the Advertising Club of New York; Dennis M. Burke, president of the New York Photo-Engravers' Union No. 1; Louis F. Donato, executive secretary, Allied Printing Trades Council of Greater New York; Laurence H. Victory, president of the New York Typographical Union No. 6; William H. Walling, president of the New York Employing Printers Association; Charles A. McNally, president of the Allied Printing Trades Council of Greater New York; Ferd J. Tagle, principal of the New York School of Printing. The statue of Benjamin Franklin was erected in 1872



New York Mayor Impellitteri and W. H. Walling, president of the New York Employing Printers Association, hold the Mayor's proclamation for Printing Week in the presence of Charles A. McNally, president of the Allied Printing Trades Council of Greater New York; Ferd J. Tagle, principal, New York School of Printing, and James L. Goggins, president of New York Craftsmen



Climax of Printing Week in Atlanta was a banquet attended by approximately 400 persons who heard Governor Talmadge emphasize the contribution of printing to the American way of life. Left to right: Mrs. James E. Bowen, Decatur, Ga.; Rabbi Rothschild who gave the invocation; Mrs. Kent B. Higgins, wife of the president of the Printing Industry of Atlanta; Governor Talmadge, Kent B. Higgins, Mrs. Talmadge, Joe S. Self, president of the Atlanta Club of Printing House Craftsmen; Congressman James C. Davis, Georgia Fifth District; James O. Bowen, president of the Bowen Press, Decatur, Ga.; and Mrs. James C. Davis, wife of Congressman Davis



Arthur A. Wetzel, president of the Printing Industry of America and head of Wetzel Brothers, Inc., Milwaukee, displays one of Franklin texts on which he based his "Sermon for Printers" at Printing Week ceremonies sponsored by the Printing Industries of Pittsburgh as part of national observance

Miss Printing Week Chosen By Printers in Atlanta

"Printing and Its Place in Daily Living" was the theme selected by the Graphic Arts industries of Atlanta, headed by the Printing Industry of Atlanta, Inc., the Atlanta Advertising Club and the Art Directors Club of Atlanta, for dramatization of the 1952 Printing Week celebration. To spearhead the Week's activity, lithographed copies of the Twenty-third Psalm suitable for framing were distributed through the churches of Atlanta on Jan. 13 which was designated as Graphic Arts Sunday.

As a special feature of the observance "Miss Printing Week" was selected from among contestants entered by printing plants of the city. A special booklet was released entitled, "Stop the Presses," relating the effect press stoppage would have on the citizens. There were also an exhibition of printing at the Public Library, department store and library window displays, radio addresses and television interviews.

"Printing's Part in the Preservation of the American Way of Life" was the subject of the essay contest for junior and senior high school students and two motion pictures, "Printing Through the Ages" and "Type Speaks," were presented daily.

Wetzel Travels 3,000 Miles In Printing Week Circuit

Arthur A. Wetzel, president of the Printing Industry of America, Inc., traveled more than 3,000 miles in January to take part in Printing Week ceremonies in several of the country's leading printing centers.

As guest speaker at the Printing Week dinner of the Printing Industries of Pittsburgh Jan. 15, he presented a "Sermon for Printers—With Text from Franklin." Earlier in the day he addressed students at the Department of Printing Management, Carnegie Institute of Technology. He next journeyed to St. Louis to speak to the Associated Printers and Lithographers of St. Louis on Jan. 16. He returned to Milwaukee where he heads Wetzel Brothers, Inc., to give an address on "Benjamin Franklin, Printer Plus," at the Printing Week dinner sponsored by the Graphic Arts Association of Milwaukee, Jan. 17. On Jan. 18 Mr. Wetzel was the chief speaker at the Printing Week dinner in Oklahoma City sponsored jointly by Printing Industries of Oklahoma City, the Oklahoma City Club of Printing House Craftsmen, the Chamber of Commerce, and the Advertising Club.

Von Hoffman St. Louis President

George Von Hoffman has been elected president of the Associated Printers and Lithographers of St. Louis, Inc. Also elected were H. J. Echele, vice-president; Leo W. Painter, secretary; and George B. Gannett, treasurer.



San Francisco citizens received proof sheets of the First Amendment to the Constitution of the United States run off on this Washington hand press set up in a window of the Schwabacher-Frey Co., San Francisco printers and stationers, during week-long observance of Printing Week in the Bay City

San Francisco Printing Week Has Enthusiastic Response

Printing Week in San Francisco gave occasion to a variety of activities including luncheons, banquets and public events to honor the Bay Area's largest single industry, printing and its allied crafts. The traditional gang dinner on Jan. 11 at the Press and Union League Club, with Elmer E. Robinson, mayor, as guest speaker, previewed the week's celebration.

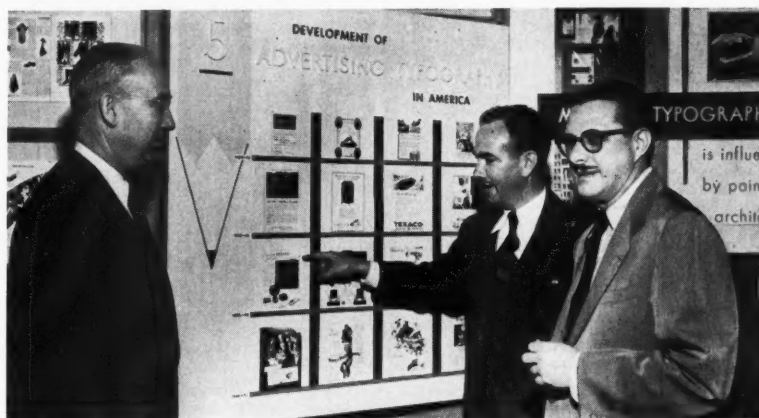
Numerous public exhibits in libraries, bookstores and department stores had been arranged for the week-long tribute. In the Schwabacher Frey window a working Washington hand press was set up and daily produced souvenir proof sheets of the First Amendment to the Constitution. A traveling printing display by the Miehle Printing Press and Manufacturing Co. of Chicago had also been arranged.

Guest speakers at the annual Franklin Day dinner, sponsored jointly by the Employing Printers Association and the San Francisco Club of Printing House Craftsmen were James Mussatti, general manager of the California State Chamber of Commerce, and Philip S. Erlich, attorney.

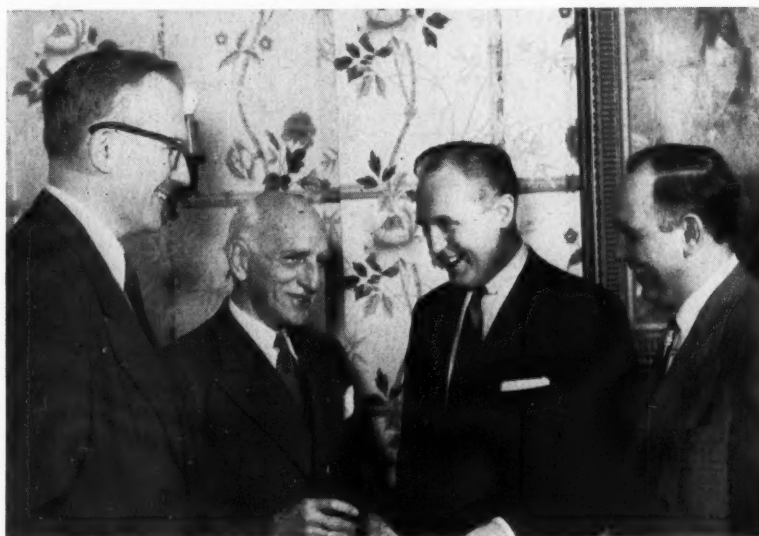
To Exhibit Canadian Art

The fourth Annual Exhibition of Canadian Advertising and Editorial Art, sponsored by the Art Directors' Club of Toronto, will be held from April 19-23 at the Avon House Galleries, Robert Simpson Co., Ltd., in Toronto. Closing date for entries was Jan. 31.

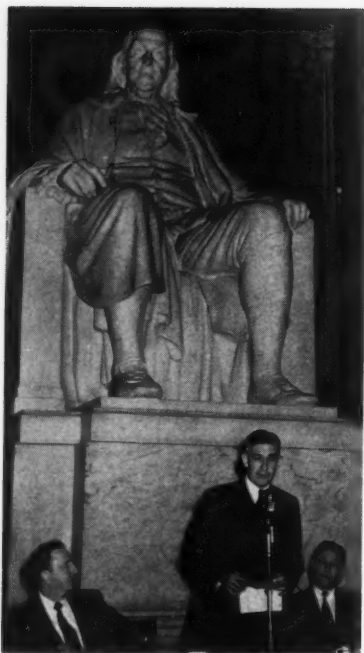
The proposed classification for the exhibits includes design of complete advertising unit, advertising art, design of complete editorial unit, editorial art, and special experimental division. Gold medal awards will be presented to the winners in the various categories at the annual awards dinner and entries selected for display will be publicized in the annual published by the Club.



The Type Directors Club of New York participated in the Printing Week observance by opening its first exhibit, "The Importance of Type in Visual Communication," Jan. 15 in the Club's Ben Franklin Hall. J. F. Weiler (center), Comet Press Books, president of the Club, discusses the "up through the years" panel with D. H. Taylor (left), executive vice-president of New York Employing Printers Association, Inc. and Hal Zamboni of Hal Zamboni, Design for Advertising, New York



Printing Week in Milwaukee was climaxed at a banquet held on January 17 at the Wisconsin Club. Sponsored by the Milwaukee-Racine Club of Printing House Craftsmen, the banquet had as principal speakers (left to right): Thomas P. Mahoney, third International vice-president of the Craftsmen; Colonel E. W. Palmer, president of the Kingsport (Tennessee) Press, Inc.; Arthur A. Wetzel, president of the Printing Industry of America, and Gilbert R. LaVesser, host club president



Prof. R. H. Roy, assistant dean of Engineering, Johns Hopkins University, management consultant for the commercial printing industry, gave a Printing Week address before Philadelphia graphic arts industry leaders Jan. 15 in Franklin Hall of the Franklin Institute of Philadelphia

Announces Operations Transfer

The Sperry Corporation has announced the transfer of its rotogravure printing press manufacture from the Ford Instrument Co. Division of Long Island City to its E. G. Staude Division in St. Paul, Minn. The move was explained as a result of greatly increased military demands on Ford Instrument. Service on presses now in the field will continue to be supplied by Ford.



The Graphic Arts and Advertising Guild of Milwaukee has just concluded its annual guild gallery display of graphic arts products at the Milwaukee Public Library. Entries were judged by (above left to right) G. R. Domke, printing director of the Chicago Art Institute; C. D. Thomas, Detroit, sales promotion manager of the Packard Motor Co.; Robert Kelly of the Leo Burnett Co., Chicago, all judges; and William Bledsoe, sales director of Budger Carton Co., Milwaukee, exhibits chairman

Western Book Exhibition Opened on Pacific Coast

The 1952 Western Books Exhibition got under way with concurrent showings in San Francisco and Los Angeles following the Feb. 16 judging of entries. This year's list of judges included David Magee of the Roxburghe Club of San Francisco; Dana Jones of the Zamorano Club, and Kemper Nomland, Jr., of the Rounce and Coffin Club, Los Angeles.

Sponsored annually by the Los Angeles Rounce and Coffin Club, the exhibition featured the best-made books produced by Western printers during 1951. The competition was open to all printers of 11 Western states and western Texas. The exhibition will complete a round of 26 academic and public libraries.

Since its inception in 1938 the purpose of the exhibition is to stimulate production of fine books and to acquaint the public with the quality and quantity of the books published in the West. Co-chairmen of this year's show were W. R. Eshelman and R. S. Hirano.

Worrell Directs Forest Products

New acting director of the Forest Products Division of the Office of Price Stabilization is Rufus I. Worrell, on leave from the board chairmanship of the Mead Sales Co., Dayton, Ohio. Formerly head of the division's pulp, paper and board branch, he succeeded Walter J. Damtoft, who has returned to the Champion Paper & Fibre Co., Hamilton, Ohio, where he is assistant secretary-treasurer and director of the general woods department. M. C. Walsh, formerly manager of Champion's trade research department, now heads the Forest Products Division's pulp, paper and board branch.



Ben Woermann (right), oldest ATF employee, receives \$2,000 check from E. G. Williams, president, to commemorate 62 years of service

Oldest ATF Employee Rewarded

Oldest employee of American Type Founders is Ben Woermann, 78, of the Cincinnati branch. In commemoration of his 62nd anniversary with the firm, ATF presented him with a \$2,000 check and a plaque. He also received a bound volume of congratulatory letters from his customers from the Cincinnati Club of Printing House Craftsmen.

Diamond Jubilee for APPA

Outstanding event at the American Paper and Pulp Association's 75th annual meeting Feb. 18-22 in New York will be a diamond jubilee dinner on Feb. 21. Speakers and topics scheduled for an open meeting in Waldorf-Astoria on Feb. 22 are:

Robert M. Fowler, president, Canadian Pulp and Paper Association, how Canada's problems tie in with the American economy; Cola G. Parker, president, Kimberly-Clark Corp., taxes, government spending and their effect on the industry; George Olmsted, Jr., president, S. D. Warren Co., the state of the industry, and D. C. Everest, president, Marathon Corp., future outlook of the industry.

Also on the agenda are a salesmen's luncheon, open meetings of the materials and export committees, and movies showing member company sales promotion and public relations. Senator Harry F. Byrd will speak Feb. 21.

Edward Blank in New Position

Edward Blank, for the past five years plant manager of the Uniform Printing and Supply Co., a division of the Courier-Citizen Co., Brooklyn, is now plant and production manager of Rogers-Kellogg-Stillson, Inc., of New York. A graduate of the Ottmar Mergenthaler School of Printing, he has been associated with the Government Printing Office and Baltimore Type and Composition Corp.

IGAEA to Release Booklets In New Education Program

Organized to eliminate duplication of industry educational activity and to improve and increase skilled manpower, the Educational Council of the Graphic Arts Industry has launched a program to strengthen education.

First step will be publication of two orientation manuals and a safety manual as tools for interesting personnel and carrying on related training programs. The safety manual will be the basis for an extensive educational program which could save substantial sums for the industry.

A long series of publications will be financed by an \$18,000 contribution from National Graphic Arts Expositions, Inc. All publications will be available to all groups, firms and individuals.

The Council includes representatives of Lithographic Technical Foundation, International Graphic Arts Education Association, National Association of Printing Ink Makers, National Association of Printers Roller Manufacturers, National Printing Equipment Association, and Printing Industry of America, Inc.

Carnegie Institute of Technology and Rochester Institute of Technology are associate members. Other organizations and institutions are expected to join in the work of co-ordinating educational efforts.

Fred J. Hartman, who retired Nov. 1 as educational director for Printing Industry of America, continues on a voluntary basis as IGAEA educational director. The Council has voted \$1000 annually for the association's use in connection with its own publications. Mr. Hartman is counselor to the Council and consultant in graphic arts education for American School, Chicago.

Mergenthaler Re-elects

At their annual meeting Jan. 9 Mergenthaler Linotype Co. stockholders re-elected the board of directors, who in turn re-elected the following officers:

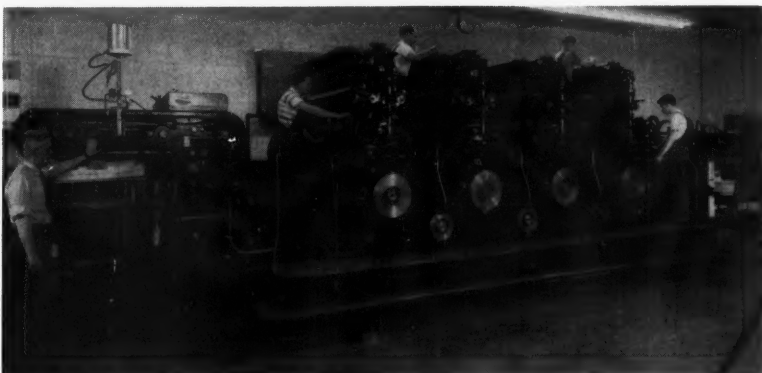
President, Martin M. Reed; vice-president and general works manager, George W. Allison; vice-president in charge of sales, Harry W. Porte; vice-president, Gordon B. Welch; vice-president for Latin America, Eugene B. Morovitch; treasurer, John W. Reid; secretary, John E. Walsh, Jr.; controller, C. F. Lucek; assistant secretary-treasurers, Carl A. Hergrueter, William H. Moore and John S. Conger.

Matrix Opens Sales Office

The Chicago service branch of the Matrix Contrast Corporation, New York City, has been expanded into a Western district sales office. Jack Faris, formerly Western manager in Los Angeles, has been appointed Western sales manager with headquarters in Chicago. Willis Hunter continues as Midwestern manager.



Production Committee of New York Employing Printers Association discusses more efficient operation recommendations. Seated (left to right): H. L. McGirr, Monotype and Linotype Composition Corp.; Samuel Chernoble of the Comet Press; J. P. Smith, NYEPA Methods and Equipment Department; Alfred Golden of the Alfred Golden Press; F. K. Snyder, president, Printing Estimators and Production Men's Club. Standing: A. O. Mann of Peter F. Mallon, Inc.; R. T. Schmidt, Frederick W. Schmidt, Inc.; F. T. Zingaro, Methods and Equipment Department. Not Shown: G. C. Adler of Arrow Press, Inc.; Edward Blank of Rogers-Kellogg-Stillson, Inc.; Ray Goldmann of the Rudolf Orthwine Corp.; J. J. Lehman of the Georgian Press; and Sheldon Tauber of Tauber's Bookbinding, Inc.



The A. B. Hirschfeld Press, Denver, Colorado, printing and lithographing firm, now has in operation the only four-color offset press in the Rocky Mountain region. Press is a part of the new million-dollar Hirschfeld plant. A. B. Hirschfeld is president and Edward Hirschfeld is the manager.



For every insurance dollar paid to injured employees three should be added to approximate cost of accidents in terms of disrupted operations, New York Employing Printers Association's Safety Committee (pictured above) believes. Sitting (left to right): P. J. Bernard of H. Wolff Book Manufacturing Co., Inc.; Julius Briskie, Pace Press, Inc.; W. H. Fowler, Dun and Bradstreet, Inc.; Standing: Louis Valente, Century Bindery, Inc.; C. F. Andresen, New York Printers and Bookbinders Mutual Insurance Co.; Robert Pfirrmann, Jr., of Lenz and Riecker, Inc.; F. T. Zingaro, manager, Safety Department; Milton Chartrand, Associated Typographers, Inc. Three members are not shown.



W. C. Huebner (left), vice-president, and K. P. Morse, president of the newly-formed Huebner Co. of Dayton, Ohio, examine a rubber plate mounted for affixing to a press cylinder. Mr. Morse is also executive vice-president and general manager of the Standard Register Co. of Dayton. The new firm will issue licenses under Huebner patents for electronic improvements in the graphic arts

New Firm Organized to Handle Development of Huebner Patents

Licensing and development of patents originating with William C. Huebner, graphic arts inventor and technician who heads Huebner Laboratories, Mamaroneck, N. Y., are now handled by the Huebner Co., a wholly-owned subsidiary of Standard Register Co., Dayton, Ohio. It is understood that development emphasis will bear on Mr. Huebner's electronographic process of reproduction by electronic operation, without contact impression between form and plate. Plates for relief, intaglio and planograph printing can be used for a wide variety of work, including duplicating, coating and tinting, plastic and textile printing, paper and carbon paper manufacturing operations.

The Huebner Co. president is K. P. Morse, executive vice-president and general manager of the Standard Register Co. Mr. Huebner is vice-president. He and Mr. Morse worked together 20 years ago when manufacture of the Huebner photo-composing

machine was undertaken by the Lanson Monotype Machine Co. Mr. Morse was responsible for the design engineering. Secretary-treasurer of the new company is L. J. Eitel of Dayton. On the board, in addition to Mr. Morse and Mr. Huebner, are M. A. Spayd, Standard Register president; W. K. Turner, Dayton attorney, and George Haight, Chicago patent attorney.

Mr. Huebner received the A. F. Lewis Man-of-the-Year award at the Printing Industry of America's 1951

convention. He has been granted more than 200 patents, many in the field of photomechanics, and is widely known as a pioneer in the development of photolithography and multiple-image photo-composition for offset reproduction. Huebner Laboratories will continue work in Mamaroneck, N. Y.

Standard Register plans to build a large plant in York, Pa. This will be the company's first out-of-Dayton plant in this country. Established in Dayton 40 years ago, the company also manufactures business forms and forms-feeding devices in Canada and England. Company expects to complete its \$1,650,000 Dayton expansion early this year. The brick, steel and masonry one-story plant in York will total 64,000 square feet on a 15-acre plot and employ 250 to 300 people.

Accept Convention Bid

Five speakers have been lined up to date for the 1952 national convention of the American Association of Industrial Editors, to be held in Cincinnati's Netherland Plaza Hotel, March 26-28.

Those who have accepted invitations to speak include Dr. Claude E. Robinson, president of Opinion Research Corp. of America, Princeton, N. J.; John Shannon, public relations coordinator, Humble Oil Co., Houston; Paul A. Caldwell, public relations director, Mooresfield Mills, Mooresfield, S. C.; H. G. Wilson, of Goodyear Tire and Rubber Co. public relations staff; and Daniel D. Mich, editorial director of *McCall's Magazine*.

IPI Contest Jury Selected

"Color Printing in a Free World" has been selected by International Printing Ink, subsidiary of the Interchemical Corporation of New York, as the subject for its 16th annual essay contest. Judges who will pick the national winners of the 30 cash prizes totaling \$1,190 include Harry L. Gage, graphic arts consultant, Mergenthaler Linotype Co.; O. Alfred Dickman, advertising production manager, of the *New York Herald Tribune*; Raymond Loewy, Raymond Loewy Associates; Dr. John C. Warner, president, Carnegie Institute of Technology; and Arthur A. Wetzel, president of the Printing Industry of America. Mr. Gage will be chairman of the awards committee for his 16th consecutive year.



The five judges for the 16th annual International Printing Ink Essay Contest, left to right, Harry L. Gage, graphic arts consultant to the Mergenthaler Linotype Co., and chairman of the Awards Committee; O. Alfred Dickman, advertising production manager of the *New York Herald Tribune*; Raymond Loewy, partner, Raymond Loewy Associates; Dr. John C. Warner, president of the Carnegie Institute of Technology; and Arthur A. Wetzel, president of the Printing Industry of America

Typographic Clinic Will Feature 1952 Craftsmen's Convention

On the agenda of the 33rd annual convention of the International Association of Printing House Craftsmen to be held next August in St. Louis will be a Typographic Clinic with a panel of experts to answer any questions pertaining to the art of typography. Howard N. King, vice-president and director of typography for the Maple Press of York, Pa., and second vice-president of the Craftsmen will act as chairman for the session.

An intensive membership drive will be conducted by the International during April which has been designated as membership month by Harry R. Christopher, chairman of the Craftsmen's Membership Commission.

A special Supervisory Training Committee, headed by William Gutwein, has been set up to formulate a plan for dissemination of ideas and instruction in the presentation of the training program. The program tentatively referred to as the "Supervisory Training Committee's Five Point Program for Craftsmen" will include the Foreman's Management Program, College Education Program, Recorded Case Problems, Movies Devoted to Supervisory Problems, and Bibliography of Selected Reading Material.

CONVENTIONS What-Where-When

American Paper and Pulp Association, Waldorf-Astoria Hotel, New York City. Feb. 18-22

Technical Association of the Pulp and Paper Industry, Waldorf-Astoria Hotel, New York City. Feb. 18-22

SNPA (Western Division) Mechanical Conference, Houston. Feb. 24-26

Mid-Atlantic Mechanical Conference, Bellevue-Stratford Hotel, Philadelphia. March 20-22

National Paper Trade Association, Waldorf-Astoria Hotel, New York. March 24-26.

American Association of Industrial Editors, Netherland Plaza Hotel, Cincinnati. March 26-28

National Packaging Exposition, Atlantic City Auditorium, Atlantic City, N. J. April 1-4.

American Newspaper Publishers Association, Waldorf-Astoria Hotel, New York. April 22-24.

International Typographic Composition Association, Biennial Eastern District Conference, Hotel New Yorker, New York City. April 25-26

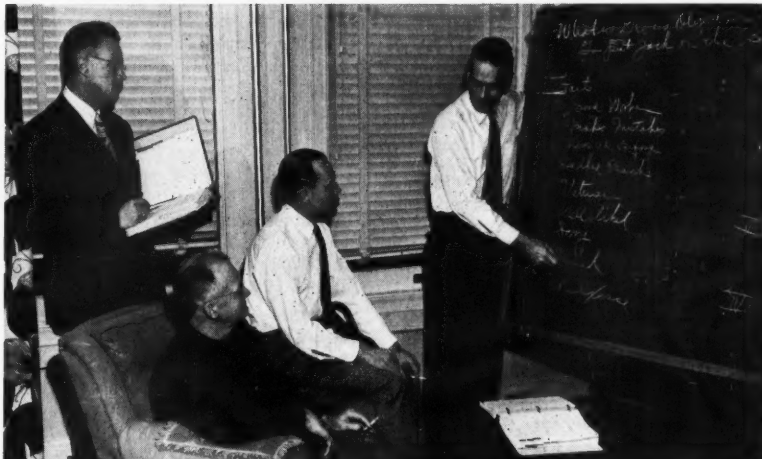
Technical Foundation for Graphic Arts Industry, Carter Hotel, Cleveland. May 4-5.

National Association of Litho Clubs, Ben Franklin Hotel, Philadelphia. May 16-17.

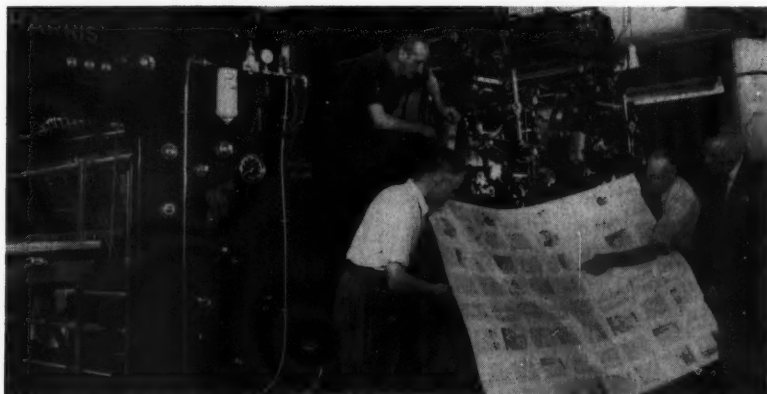
International Association of Printing House Craftsmen, Hotel Jefferson, St. Louis, Aug. 10-13



S. D. Brown, Jr., (left) assistant to the executive vice-president of New York Employing Printers Association and secretary of the Binders group, and Robert M. Martranz, assistant secretary of Printers League Section are among graduates of Northeastern Institute's first class in trade associations executives training. Irving Gump, president, board of managers, presents certificates



William F. Gutwein, personnel and public relations director of C. T. Dearing Printing Co., Louisville, author and director of PIA Foreman's Management Program, gives a few pointers to three instructors from the Northwest area. Left to right: Dr. Frederick W. Hile, professor at the University of Washington, Seattle; George Y. Martin, superintendent of the College Press of the Oregon State College, Corvallis, and Carl Pitts, superintendent of Syms York Company, Boise, Idaho.



Copp Clark Limited, 110-year-old Toronto publishers, now can print largest offset sheet (50" x 72") in Canada. Above, Brigadier Alan M. Thomas (right), Copp Clark vice-president, examines a press sheet from "The Story of Canada," a colorfully illustrated book recently distributed to Canadian school children. Holding the sheet are (left to right) plate room foreman, Amby Mortlock and the litho foreman, Alan Parkes; Albert Roberts, pressman, stands on the press

BOOKS FOR THE PRINTER

Graphic Arts Source Book

SOURCES OF INFORMATION IN THE AMERICAN GRAPHIC ARTS, by George J. Mills, should prove an invaluable reference book to those connected with the graphic arts. Consisting of 70 pages with a two-page introduction, the book is divided into two sections, bibliographic and source. The bibliographic section contains listings of bibliographies, books, periodicals and directories; source sections include libraries, schools, trade associations, labor organizations, research programs, and miscellaneous sources.

For the most part, the author was interested in including current sources and, in the majority of cases, has attempted to cite only the most recent sources available. Presentation of the book was prompted by the numerous monthly requests for information from persons in all phases of the graphic arts addressed to the printing department of the Carnegie Institute of Technology and the sources contained therein are the ones to which questions were referred. The publishers intend to re-issue the volume at intervals with revisions and additions so listings will be up-to-date. Copies are obtainable from THE INLAND PRINTER at \$2.25 a copy.

Books and Printing

BOOKS AND PRINTING: A TREASURY FOR TYPOPHILES edited with an Introduction and Notes by Paul A. Bennett.

Here indeed is an outstanding example of the art of bookmaking. *Books and Printing* illustrates by its own format and design the great traditions that have influenced the appearance of books since Gutenberg invented movable type (for it is universally and generally credited to him in spite of some evidence to the contrary).

The present volume gathers together more than 40 articles, poems, essays and excerpts by the foremost practitioners of the art of bookmaking. The result is a wealth of wisdom and wit, dealing with typophilic matters.

An unusual feature of *Books and Printing* is the fact that its articles are set in 20 different type faces. Thus the book can serve as a student's specimen book, affording an interesting comparison of the "color" and body of various modern machine-set

composition faces, side by side, and at the same time supplementing the enlightened comments of the foremost craftsmen in contemporary bookmaking. More than 100 illustrations of printers' marks, decorative bookplates, specimen pages, and others, complement the text.

Mr. Bennett, who is director of typographic layout for the Mergenthaler Linotype Co., has done an excellent job in making a worthy contribution to the gentle art of book designing. Probably nowhere else is there such a remarkable collection of material on the subject. Everyone who has studied or is studying bookmaking and typography, every bookman who has a love of the craft, everyone who has admired a title page or fondled a binding will treasure this book for its unique combination of information and beauty. World Publishing Company, 2231 West 110th St., Cleveland 2, Ohio. \$7.50.

Some Typographic Sources

The Linotype School of the School of Journalism at the University of Missouri located at Columbia, has just issued AN ANNOTATED CHECK LIST OF SOME TYPOGRAPHIC SOURCES. This plastic-bound, 70-page book contains 302 listings which provide an informative cross-section of printing in all its ramifications. Of course, references could run into the thousands, but what is represented here is of the very essence.

The contents are divided into 13 sections covering: Art and Cultural Aspects, Basic References, Bibliography, Biography and Autobiography, Book Typography, Entertainment, History, Layout in Commercial Printing, Manuals for Printers, Newspaper Typography, Paper and Ink, Type Design and Lettering, and Periodicals. The listings are concisely described and the index makes for easy and efficient access to the contents.

The average printer scanning the fascinating collection of titles may want to follow up certain ones, consulting them in his local library, or purchasing them from a book shop in case they are still in print, or he will scout around for them in old book shops.

The production of this "List" was a labor of love and professional devotion. The typesetting and printing was

done by two classes of beginning students in linecasting operation; a little presswork was also considered necessary for these students who go out to work on country weeklies.

The press used was a little Giant, Model 5, and the job was run three up. Punching and plastic binding was done by hand on General Binding Corporation's smallest unit, Model JBC 1. Work was scheduled in between regular lectures and laboratory periods. The project was started in July and completed in December. The "List" is free while it lasts to all students of printing, who seek further enlightenment on their craft. The edition is limited to 500 copies. Requests should be directed to Paul Fisher, who directed this worthy effort. Supplementary pages will be issued from time to time to keep this "List" right up-to-date.

Printer's Progress 1851-1951

PRINTER'S PROGRESS 1851-1951, by Charles Rosner. In displaying the printer's progress in this excellent comparative survey of the craft in England, the author has attempted to present a clear realization of both the aesthetic and technical differences, as well as the vast changes in machinery and materials. The survey of the earlier year aims at striking a fair balance between a contemporary assessment of the printing and allied trades and our own 1951 assessment of the position of the printer in 1851. The techniques, materials and equipment which, according to the experts of a century ago, appeared to be unsurpassable, are seen to have been mere stages of a continual growth.

In the same way such a comparison reveals revolutionary changes which the introduction of the camera has brought about—photoengraving, photolithography, photogravure and photocomposing—between these two dates. The replicas of the printed matter of 1851 with typical illustrations reveal the versatility in design and reproduction media of the printer of our own day. Published in England, copies of the book are obtainable from the Harvard University Press, Cambridge, Mass., at \$5 a copy.

Thoughts on Design

THOUGHTS ON DESIGN, by Paul Rand and published by Wittenborn, Shultz, New York City, explains in English, French and Spanish the principles governing contemporary advertising design. The author's designs illustrate each chapter. He outlines the bases of his own convictions, describes his methods, and stresses imagination and suggestion, rather than mere statement, as the keys to successful advertising. Then come chapters on the typographic form and expression, symbols and their versatility, the role of humor, individuality and abstract forms, and reader participation. Price of the 160-page, 8½" x 11" book is \$7.50.

The Author Looks at Format . . .

Under the title, "The Author Looks at Format," the American Institute of Graphic Arts has published a booklet in which ten leading authors speak their minds on the subject of book-making and design. What they say, with no holds barred, is in the form of written replies to a request by Ray Freiman, Random Press, New York, for frank expression of their opinions directed to American book designers. Here are samples:

Van Wyck Brooks: "Fine typography must put writers on their mettle. . . . Writers who have the benefit of it will inevitably take special pains with revision of their proofs. Is there not a connection between the mediocrity of so much prose and the undistinguished character of most commercial bookmaking?"

Pearl S. Buck: "I appreciate very much indeed a beautifully made and designed book. But even more I appreciate books which are cheap enough for people to buy. . . . Whenever I see a book that is both beautiful in design and low in price, I am especially grateful."

Ersine Caldwell: "I am proud of American typography. . . . It is to be hoped that American designers and printers will continue to set the standard for the world. . . . My one complaint . . . is that publishers have, in their zeal to overcome rising costs of production, failed to realize that the packaging of a product is an important consideration. . . . It is disheartening to a book buyer willing to pay three dollars for a novel to find that the publisher has sold him an item of merchandise with inferior binding, shoddy cloth, and dust jacket that should have been thrown into the ash can years ago. It is a pity that publishers lack the foresight to capitalize on the ability of American artists and designers to produce jackets and bindings second to none in the world."

Dorothy Canfield: "The intense personal concern of the author for the text sharpens his eye to catch a lack of balance between two extremes—on the one hand, bad-color paper, narrow margins, badly chosen font; on the other hand, an offensive expensiveness of appearance, paper so special in aspect that what it says is not, 'I am the background of an idea, or of emotions,' but, 'Look, look! Just see how much I cost,' and capital letters so ornamented that only because the next two are -HE can you guess that the bedizened first one was meant to be a T."

John Hersey: "The appearance of a book, particularly its paper, typography, and page design, can help the author in the process of communication far more than the author would like to admit. I count myself lucky to have had my writings put into books by a publisher, Knopf, who has a deep feel-

ing for this mysterious ability of well-designed pages to make the words on them clearer and more meaningful and more moving."

John Steinbeck: "A book should feel good in the hand and gladden the eye. Its shape and size should be designed so that it is not clumsy to hold nor difficult to see. Its price should be low enough so that no crime against economics is committed in buying it. I am not now speaking of the books which are simply pauses on the way to motion

pictures, but of the books that were written to be books and nothing else but books. There is something untranslatable about a book. It is itself—one of the very few authentic magics our species has created."

Lionel Trilling: "Were I ever to become really sensitive about the appearance of books, I should be quite unhappy about it. I like most books to have a 'working' appearance—I don't, that is, like 'fine' and fancy books, or books that try to be unique: modesty, I think, is one of the virtues of a format. But it seems to me that most American books look remarkably dull
(Turn to Page 86)



Central's ink conditioners provide four tested ways to get better results from your regular inks. Add in small amounts, according to simple directions. You'll be amazed and doubly pleased with the results. In

letterpress or litho, results are positive and uniform. Your inks adjust to point-of-use conditions . . . They stay at printing peak. Eliminate ink troubles this practical, low-cost way.

Makes Good Ink Better

"33" Ink Conditioner

For letterpress. With "33", presswork improves noticeably. Colors pop out brilliantly. Halftones stay "sharp, clean and open".

"0-33" Ink Conditioner

Developed particularly for litho and multi-lith. In all qualities, similar to "33". Saves time in wash-up. Ink flow is uniform. Fewer re-runs necessary.

"600" Ink Conditioner

Gives light-bodied inks the same qualities provided by "33". Ink Conditioners for normal inks. You get greater overall print quality. Unexcelled with gloss inks.

GLAZCOTE Ink Conditioner

Makes your regular inks scratchproof. Assures a tough, glossy, abrasion-proof finish. It's the proved answer to one of printing's most troublesome problems. Try it!



Central

COMPOUNDING COMPANY

1718 North Damen Avenue, Chicago 47, Illinois

IN CANADA—It's CANADIAN FINE COLOR CO., LTD., TORONTO
Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, N. Y.

Leadership

Ever notice how wild ducks and geese fly in a V-formation? This wedge-shaped order of flight, according to naturalists, enables the birds to watch the leader at the apex of the angle. The front bird, as Oliver Wendell Holmes observed, "flies by a chart which the Royal Geographical Society could not improve."

Leadership in business is achieved by setting a direct course to market with printed advertising. Ink and fine papers are fleet-winged mediums for getting the advertiser's message out in front. Graphic ideas provide an express-way for manufacturers and retailers to reach the largest number of sales opportunities.

Your message travels over the route to public acceptance more effectively when printing is powered by fine papers. In serving the varied requirements of the printer and advertiser, West Virginia papers enhance the visual appeal of the graphic message. Produced by veteran paper-making craftsmen, the West Virginia line offers a choice of fine papers for every technique of printing.

As a pictorial pageant of printed salesmanship, West Virginia Inspirations for Printers, Number 187, presents recent work by America's leading advertising illustrators and art directors. This issue, free upon request, furnishes timely suggestions for using creative design with fine papers. Kindly phone or write for a copy to your nearest West Virginia distributor or to any of the Company addresses listed here.

Cover Artist

George Browne, like his equally famous artist father, Belmore Browne, is a man of adventure, naturalist and big-game hunter. He was the artist for the expedition Operation White Tower to Mt. McKinley and painted 21 canvases while making the climb. In the last few years he has concentrated solely on painting wild fowl. He has had one-man exhibitions in San Francisco and the Grand Central Art Galleries in New York.



230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
503 Market Street, San Francisco 5

West Virginia Pulp and Paper Company



WINTER BIRDS BY GEORGE BROWNE. FROM THE GRAND CENTRAL ART GALLERIES, INC., NEW YORK

West Virginia **Inspirations** *for Printers* **187**

and unimaginative. The page is never bright enough."

Thornton Wilder: "I'm ashamed to say that I must have been brought up wrong. I never took to noticing the chassis on automobile engines, clothes on people, facades on buildings, nor the format of books. I wish that English books, like French ones, had plain covers and cost 60 cents."

William Carlos Williams: "All a writer wants is a book legibly printed on good paper and firmly enough bound so that it will not come to pieces in his hands. Aside from that nothing makes much difference to him, as far

as I know, other than fake, in any form: false *luxe*, decoration 'to make the book attractive,' a cheap finery of any sort. The book should look to be what it is, should plainly reveal what it is made of. . . . No pretense anywhere. . . . I wouldn't care what a book was printed on so long as it had the appeal of excellently ordered type, inside and out, well placed to please and reassure the eye that what is to follow will carry the same good taste of intellectual and emotional honesty. . . . You can't properly decorate a bad book. Why bother? Some scrawny-looking book might contain heavenly

writing. Pretty books, even though they may contain the plays of Shakespeare or Dante's *Commedia*, stink. And, for God's sake, make books that will fit an ordinary library shelf."

John Dos Passos: "The great problem before the book designer at present is the design of cheap and pocket books. In a period when the continued use of books on any large scale is very much a moot question, it is to be hoped that the dangers and hazards which confront the trade will stimulate new inventiveness in design as in other directions."

Fortunately, the booklet is small enough for any shelf and devoid of any decoration suggesting pretense. It was designed by Warren Chappell. Composition throughout is Fotosetter Garamond. The Newman-Rudolph Lithograph Co., Chicago, made the plates and did the printing on paper supplied by the Richard Bauer Paper Company, New York. Binding was done by the Cuneo Press, Inc., Chicago.

Wherever use of molded rubber



printing plates follows a new rotary

press installation, new production

economies set in, new profit

opportunities turn up. The commercial

rubber platemaker in your vicinity

can show you why.

Write us for his name.

ECONO Products, Inc.
MATERIALS AND METHODS FOR BETTER PRINTING WITH RESILIENT MOLDED PLATES
132 Humboldt Street, Rochester 10, New York

COMPLETE SERVICE TO PRODUCERS OF
RUBBER PLATES FOR PRINTING BOOKS

ENVELOPES BUSINESS FORMS

BAGS, LABELS AND WRAPS

AND ALL MANNER OF UNIQUE SURFACES.

The Journalist's Bookshelf

THE JOURNALIST'S BOOKSHELF by Roland E. Woseley. In its fifth edition, first revision since 1946, this bibliography annotates 1,146 books. The only regularly issued annotated and selective bibliography of United States journalism, the book provides a comprehensive book listing of value to the lay reader in journalism, the working journalist, and the scholar wishing to know of the major works published through 1950.

Principal changes in the current edition are inclusion of several hundred books, listing of approximately 100 older volumes examined by Professor Woseley since 1946, revision of several hundred annotations, and reclassification of certain entries. The book also contains an essay on "The Literature of Journalism." Copies may be had at \$3 a copy from the Quill and Scroll Foundation, 111 W. Jackson Blvd., Chicago 4.

Bourges Reproduction Process

NEW TECHNIQUES IN PRACTICAL ART FOR REPRODUCTION by J. Bourges Mayfield. This is the first complete text on the Bourges Process for simplifying many types of art work and photography for printing reproduction. Written by Jean Bourges Mayfield, daughter and business associate of Albert R. Bourges, who developed the process, the 140-page book tells what the process is, when, why and how to use it for economical results. Color illustrations and samples of art work prepared by the method intensify the practical value of the easy-to-grasp text, which covers color separation; "pre-separated art" (separations prepared by the artist in actual ink colors); Solotone, Transopaque and Colotone overlay work; newsprint reproduction, graphic presentations, etc. The publisher is Repro Art Press, New York City. \$7.50.

NO FLOOR DAMAGE



Michle Horizontal Presses mounted on Unisorb at A. T. Howard Co., Boston

...Because There's No DRILLING!

Eliminate Bolts and Lag Screws ...Mount Machinery on UNISORB

Easy to install, UNISORB-Mounting requires none of the maintenance care and expense you've been used to.

A special cement (we supply it) binds the UNISORB pads to machine feet and floor with a holding strength of 1500 lbs. per sq. foot *minimum*.

And it absorbs from 60% to 85% of transmitted noise and vibration . . . saves floors, building, machinery . . . often permits higher machine speed.

You'll want all the facts handy the next time

you move a machine, or add a new machine — or a new plant — to your operation.

Write . . . *right now!*



LOOK FOR THE RED CENTER

AND UNISORB BRAND MARK

THE FELTERS COMPANY

210-PI SOUTH STREET, BOSTON 11, MASSACHUSETTS

Offices: New York, Philadelphia, Chicago, Detroit, St. Louis

Sales Representative: San Francisco

Mills: Johnson City, N. Y.; Millbury, Mass.; Jackson, Mich.; New York City

THE FELTERS COMPANY

210-PI South Street

Boston 11, Mass.

Gentlemen:

Please send my free copy of "Why It Pays to Anchor Your Printing Machines with UNISORB."

NAME..... TITLE.....

ADDRESS.....

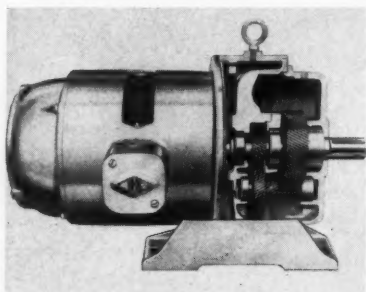
COMPANY NAME.....

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Motoreducer Developed

The Reuland Electric Co., Alhambra, Calif., has developed a new motoreducer unit which consists of a standard



New Reuland motoreducer was specifically designed for machinery where heavy loads require smooth acceleration at reduced motor speeds

Reuland fluid-shaft motor and gear train. The gear reducer with internal fluid coupling converts motor's high speed into slow speed, high torque output. The integral fluid coupling provides cushioned starting of heavy loads and protection against jamming of equipment.

Features of the new unit include short lever arm length to minimize torsional stress, oil bath, and helical gears hobbled from special alloy steels. The motoreducer is suited to machinery where heavy loads require smooth acceleration at reduced motor speeds.

New Skip-Graph Developed

The Roberts Numbering Machine Co., 700 Jamaica Ave., Brooklyn 8, New York, has developed a laminated graph, Skip-Graph, to aid printers and printing foremen in setting up numbering



New Skip-Graph aids printers and printing foremen in setting up numbering machines

machines for any type of operation. The graph is a 6-inch circular disc showing the number and type of skip wheels needed and the number of machines required for each skip operation from two to ten.

Exposure Frame Developed

Colwell Litho Products, Inc., 501 S. 6th St., Minneapolis, has developed a new Model B CoLight exposure frame unit for processing pre-sensitized litho plates. The 40-pound unit measuring 20" x 18" x 8" has an exposure area of 12½" x 18". Containing an automatic exposure-time control, the CoLight is said to permit almost instantaneous reproduction from any stripped negative. To prevent admission of cross rays of light, the unit is equipped with a latticed directional glass. The device also has a bank of five 15-watt blacklight tubes and a pneumatic contact pillow to provide constant effectual pressure between the plate and negative.



New CoLight exposure frame unit has been developed for processing pre-sensitized litho plates

Miehle Slitting Mechanism

The Miehle Printing Press and Manufacturing Co., 2011 West Hastings Ave., Chicago, has developed a new slitting mechanism for its No. 61 and No. 76 offset and rotary letterpresses to eliminate the necessity for slitting on the impression cylinder before the sheet is printed. A score cut slits the sheet as it passes between the rotary knife and hardened center ring of the slitter cylinder located between the last printing unit and the delivery.

The slitter is equipped with simple adjustments to control spring pressure of the rotary knife against the slitting ring while the press is in operation and for raising the knife to make it inoperative. A perforating knife may be used in place of the slitting knife.

Reiner Script New ATF Face

Now available at all American Type Foundry branches is Reiner Script, designed by Imré Reiner and cut by Typefoundry Amsterdam to meet the need for a display script in character with advanced advertising design. Fast

*Reiner Script--a unique
new type by Amsterdam*

Reiner Script, the new Typefoundry Amsterdam face in 18 to 96 point. Above is 30 point

in pace, with energetic irregularity that achieves a highly personal, hand-lettered effect, the new face expresses Mr. Reiner's concept of the contemporary spirit as applied to typographic and advertising design. Part of the personality of Reiner Script stems from the fact that the extenders are not parallel, and yet the over-all effect, is harmonious. The face is available from 18 to 96 point.

Aligner for Worn Mats

Available from Fisk Industries, 130 W. 46th St., New York City, the Align-A-Mat was designed for correcting type misalignment caused by worn lugs on Linotype and Intertype mats. It has openings that fit worn lugs but rejects those not needing repair. The mat is inserted and a jack holding a punch is struck with a hammer. This restores the lug to factory dimensions. The inventor, Sol Cantor, head of a composition house and a past president of the International Typographic Composition Association, developed the hardened tool steel device for correcting and salvaging mats in the shop whenever the need arises. Since it will not take good mats, the unit is a gauge as well as a corrector. It aligns all mats up to 14 point and can be adjusted for restoring 18 point and larger alignments.

Bauer Acquires Trade-Marks

Trade-marks acquired by the Bauer Alphabets, Inc., of New York City include: Bauer—The Types of Today and Tomorrow, Futura, Beton, Cartoon, Corvinus, Corvinus Skyline, and Legend. These names are to be used exclusively for Bauer type faces in the future, said company officials, who added that they intended to prosecute violators as soon as discovered.

THE INLAND PRINTER for February, 1952

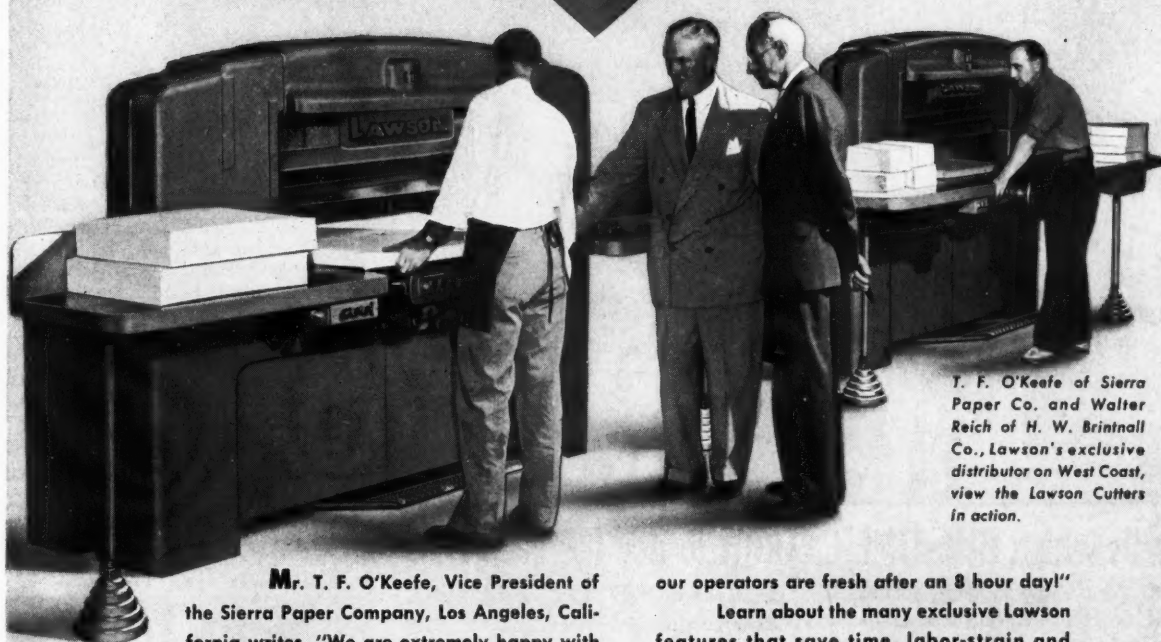
LAWSON 52"

hydraulic clamp cutters

BOOST PRODUCTION

at Sierra Paper Company

25%



T. F. O'Keefe of Sierra Paper Co. and Walter Reich of H. W. Brintnall Co., Lawson's exclusive distributor on West Coast, view the Lawson Cutters in action.

Mr. T. F. O'Keefe, Vice President of the Sierra Paper Company, Los Angeles, California writes, "We are extremely happy with these two Cutters...we find Lawson Cutters have not only increased our production but

our operators are fresh after an 8 hour day!"

Learn about the many exclusive Lawson features that save time, labor-strain and money! Write for illustrated folder and specifications of Lawson 39"-46" and 52" Cutters.

E.P. Lawson Co.

MAIN OFFICE: 426 WEST 33rd ST., NEW YORK

BOSTON
170 Summer St.

PHILADELPHIA
Bourse Building

CHICAGO
628 So. Dearborn St.

EXCLUSIVE DISTRIBUTORS SALES AND SERVICE

HARRY W. BRINTNALL CO., INC.
Los Angeles, San Francisco, Seattle

A. E. HEINSOHN PRINTING MACHINERY
Denver, Colo.

SOUTHEASTERN PRINTERS SUPPLY CO.
Atlanta, Ga.

SOUTHWESTERN PRINTERS SUPPLY, INC.
Dallas, Texas

SEARS LIMITED
Toronto, Montreal, Winnipeg, Vancouver

PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898

Rochester Institute Plans New Graphic Arts Center

A \$12,000,000 graphic arts center is the largest single project in a ten-year \$30,000,000 expansion and modernization program started by the Rochester (N. Y.) Institute of Technology to mark its 125th anniversary in 1954. New buildings to replace existing structures are planned to transform the present center into this country's foremost printing educational and research project.

The Institute center is the outgrowth of the former Empire State School of Publishing and Printing, which was moved to Rochester in 1937. As outlined by Dr. Mark Ellingson, RIT president, its research aims are to reduce repro-

duction costs, improve quality and speed up process work. "If through our program," he adds, "we can foster newspapers and other printed matter in the world's backward areas, we will be making an invaluable contribution to the great cause of world peace."

Foreign students enroll each year. This year there are one from India and two each from Japan and Israel. Visitors from many parts of the world, including Economic Co-operation Administration missions, tour the center.

Support for the big fund, of which \$3,500,000 has been pledged, will be sought from individuals and industry, with no reliance on Federal or state government financial assistance. Dr. Ellingson expresses the conviction of Institute officials that "higher educa-

tion must remain free and independent and must not become enmeshed with Government support and the controls which accompany it."

There will be no formal campaign, no professional fund raisers, and contributions will not be publicized.

Gordon Returns to Service

Recall to active military service has prevented Maj. John R. Gordon, USAF, from assuming his duties as president of the Winston Printing Co., Winston-Salem, N. C. Major Gordon was elected president to succeed his father, the late A. G. Gordon, for 34 years head of the firm. Major Gordon plans to return to his company upon his separation from service. Meanwhile, the company will be directed by I. B. McLeod, vice-president and general manager.

Production PAR for Offset

Data sheets of 24 offset presses are now included in Production PAR, Printing Industry of America's guide for subscribing members. Accompanying the new sheets are explanations of their data and a sheet telling how to find the appropriate production standard for a given set of conditions. The letterpress section also has new sheets. Scheduled for mailing to subscribers before the year end, according to PIA's *Management Reports*, were 22 additional offset sheets and a section entitled "How to Prepare Your Own Production Data With the Aid of PAR." PAR now has 101 sheets, on as many letterpress and offset presses, telling the production that should be obtained under varying operating conditions.

Miller Changes Announced

Gordon Montgomery has been elected chairman of the board of directors, and R. B. Tullis, president of the Miller Printing Machinery Co., Pittsburgh.



Gordon Montgomery



R. B. Tullis

Mr. Montgomery holds membership in several Ordnance Association Committees and is on the board of the National Printing Equipment Association. Mr. Tullis has been with Miller for 15 years, serving in executive capacities.

Lee Trenholm Dies at 52

Lee Trenholm, advertising and public relations manager of Provincial Paper Limited and its parent corporation, Abitibi Power and Paper Co., Ltd., Toronto, since 1949, died suddenly on Jan. 9 at the age of 52.

THE INLAND PRINTER for February, 1952



tells which ONE-TIME CARBON to use for each job

On your next multiple-form job, BE SURE that the carbon paper is suited perfectly to your customer's writing equipment. One copy or 16 . . . clean, sharp copies are assured every time with TARA ONE-TIME! There's a TARA ONE-TIME CARBON made for any job. Six standard

CLEAN-EDGE stock designs reduce production time and work . . . cut labor and material costs. No tack, no slowdown. Faster collating, gathering and jogging.

Ready for immediate delivery.

Telephone CHesapeake 3-4167, Chicago

TARA ONE-TIME CARBON is formulated with a safety factor that assures complete satisfaction under all conditions. Heat, cold or humidity do not affect the writing characteristics.

Use the TARA
E-Z-SELECTOR
to improve your
next job!

WRITE FOR YOUR
FREE COPY TODAY!

The American Carbon Paper Corp.

1313 West Lake Street • Chicago 7, Illinois

SEND our FREE COPY of TARA E-Z-SELECTOR plus samples of TARA ONE-TIME CARBON.

NAME

FIRM NAME

STREET

CITY

ZONE

STATE

Proof of the Paper is in the PRINTING!

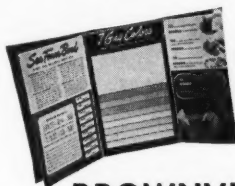


SEA FOAM BOND

Ask Yourself these Questions:

- Does the lightweight paper you're using feed flat, letter-press or offset?
- Does it register accurately to give your work that quality color-reproduction?
- Does it deliver smoothly and fold neatly?

If your answer to any of these questions is "No" . . . try Sea Foam Bond. Sea Foam is made to order for broadsides and stuffer jobs where production efficiency and customer satisfaction are the main factors. The best test of this lightweight leader is its actual printing performance.



SAMPLE BOOK

For more and bigger stuffer runs, write for free sample book—on your business letter-head, please.

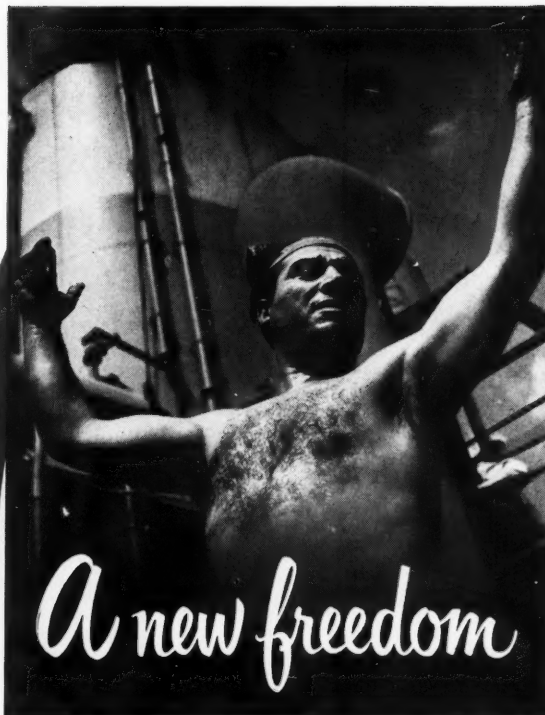
BROWNVILLE PAPER COMPANY

The Mill of Fine Lightweight Papers
51 Bridge St., Brownville, N. Y.

Across the face of the World a new Freedom spreads . . . like a strong man's smile . . . a Freedom from heavy burdens . . . a Freedom from beastly toil . . . a Freedom from useless costs . . . a Freedom from waste and spoil . . . It is a Freedom brought by Machines . . . and by Methods created by Men who engineer history for the greatest good of their Kind.



These Clark publications will help you and your workmen to enjoy the many benefits of this New Freedom. Any one—or all—of them will be sent to you upon request



IN A WORLD divided by Iron Curtains and conflicting ideologies, it is refreshing to contemplate a better tomorrow made possible by a new-found freedom available to all—the Freedom from Toil, a Freedom springing from the use of modern machines.

The Clark Equipment Company is proud to have contributed to the emancipation of the laboring man through the development and creation of machines to bear his most exhausting physical burdens.

- Ⓐ Electric-Powered HAND TRUCK with Stacker. Ⓑ TRUCKLOADER with CRANE Attachment—1000 lb. cap.—gas or electric power. Ⓒ CLIPPER with RAM Attachment—2000 lb. cap.—gas or electric power. Ⓓ CARLOADER with BARTEL Device—3-4-5000 lb. cap. gas or electric power. Ⓔ YARDLIFT with SHOVEL Attachment 2-4-6000 lb. cap. gas power only. Ⓕ UTILITRUC with CLAMP Attachment 6-7-10,000 lb. cap. gas or electric power. Ⓖ YARDLIFT—150 with Standard Forks 15,000 lb. cap. gas power only. Ⓗ CLARKTOR—100-10,000 lb. draw bar pull. Ⓘ CLARKTOR—47 to 104 tons hauling capacity on level. Ⓣ CLARKETTE—5-10 tons hauling capacity on level. Ⓚ CLARKAT—42 to 50 tons hauling capacity on level. Ⓛ TRUCTRACTOR—Dump model 4000 lbs. capacity. Ⓜ TRUCTRACTOR—Tip-model 4000 lbs. capacity.

CLARK ELECTRIC AND GAS POWERED FORK TRUCKS AND POWERED HAND TRUCKS • INDUSTRIAL TOWING TRACTORS



INDUSTRIAL TRUCK DIVISION • CLARK EQUIPMENT COMPANY • BATTLE CREEK '85, MICHIGAN

Please send: ☐ Movie Digest ☐ Safety Saves ☐ Basic Facts ☐ Material Handling News

Name _____

Firm Name _____

Street _____

City _____ Zone _____ State _____

AUTHORIZED CLARK INDUSTRIAL TRUCK PARTS AND SERVICE STATIONS IN STRATEGIC LOCATIONS

THE GRAPHIC ARTS IN WASHINGTON

By Leslie H. Allen

Effective since Jan. 14, Ceiling Price Regulation 112 permits wholesale paper merchants and jobbers to maintain the same percentage margin over costs of goods and services which they had in effect during the Jan. 1-March 31, 1951, base period. Retail sales of prod-

ucts handled by wholesalers remain under General Ceiling Price Regulation or Supplementary Regulation 29 to GCPR.

CPR 112 gives wholesalers a formula for computing ceilings as cost of goods sold plus percentage markup received on such goods in the same quantities during the base period. Cost

of goods sold is the supplier's most recent invoice or published price list, plus conversion and transportation costs paid by the merchant. Ceiling prices must reflect customary price differentials, including base period discounts, allowances, premiums and extras, terms and conditions of sale or delivery.

The regulation permits wholesale merchants to pass increases on to customers, and requires them to pass on decreases in manufacturers' ceilings.

Thermography and Engraving

If not appealed or docketed for review, an initial decision by a Federal Trade Commission would require a New York concern to stop using "engraved" or "engraving," alone or with other words, to describe or refer to thermographed greeting cards. Use of the words would be prohibited unless the stationery products so designated were produced by the intaglio process. The examiner's decision shows these definitions:

"Thermography. Regular printing, after which the wet ink is dusted with powdered chemical and then baked, causing the chemical to melt, fuse with the ink, become solid and present a raised letter effect with the appearance of engraving.

"Engraving. Application of blank stationery to an inked intaglio plate under enough pressure to force the stationery surface into the letters or designs cut or incised on the plate so that the ink adheres to the stationery to form letters, words, characters or designs in relief and raised from the general plane of the stationery surface."

NPA Move Aids Construction

NPA has switched printing, duplicating and publishing establishments from the commercial to the industrial plant, factory or facility classification under its construction regulations. Industrial project builders are permitted to self-authorize orders for controlled materials up to 20 tons of steel, 2,000 pounds of copper and copper-base alloys, and 1,000 pounds of aluminum per calendar quarter.

Book Paper Price Ceilings

OPS has set dollars and cents ceiling prices on six basic grades of coated and uncoated book paper, and specified procedure for establishing prices on related and unrelated grades. Ceiling Price Regulation 106, effective December 19, was designed to restore the level of uniformity which prevailed under normal pre-Korean war conditions and was upset, during the June, 1950-January, 1951 period, by disparities caused by the January, 1951 freeze regulations. Following are f. o. b. mill ceiling prices:

Coated two sides: 70-lb. No. 2 enamel, 25x38-500, trimmed four sides, four cases, basic price per cwt. \$17.25, car-load skids \$16.30; 45-lb. enamel, 25x38-



The **BROWN-BRIDGE** MILLS, INC., Troy, Ohio

● NEW YORK
6 E. 45th St.

● PHILADELPHIA
1734 Spruce St.

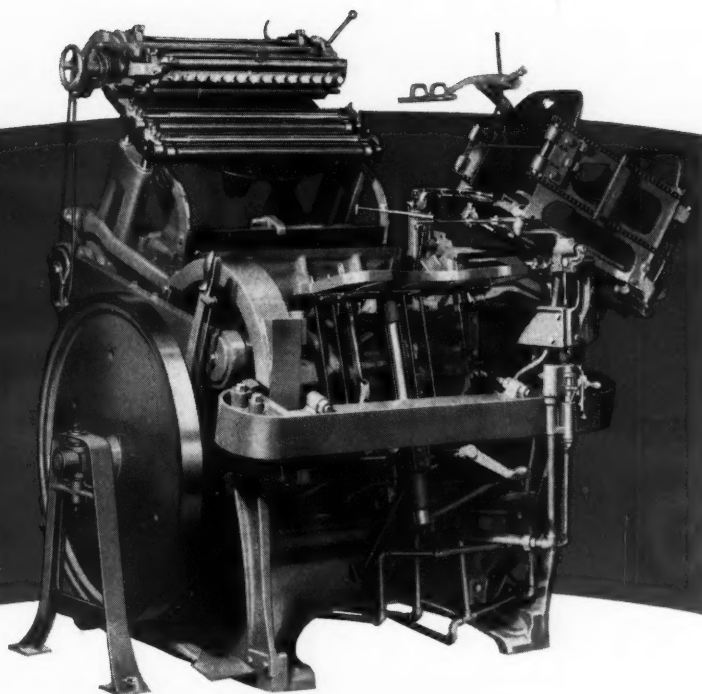
● CHICAGO
608 S. Dearborn

● ST. LOUIS
4053 Lindell Blvd.

● SAN FRANCISCO
1 Drumm St.

Do You

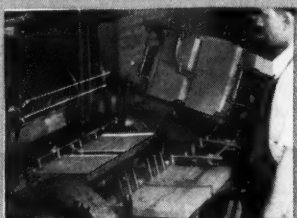
**PRINT?
DIE CUT?
BLANK?
STAMP?
EMBOSS?**



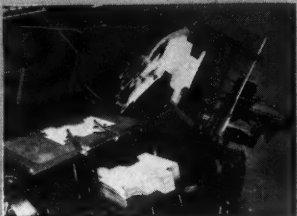
Step *Up Front* in profitable, specialized operations with the **CHANDLER & PRICE SUPER HEAVY DUTY AUTOMATIC PRESS**



A Chandler & Price Super Heavy Duty Unit cutting and scoring photo-mount inserts.



The continuous feeding table and a two-up attachment on C&P Automatic Units make continuous operation of 3,000 to 4,000 per hour possible, even with very thick board.



Carton printing is fast and accurate. Depending upon size, several cartons can be printed at the same time.

● Truly automatic, including continuous feeding from hopper that permits loading while press is running (any stock from 13-lb bond to heaviest cardboard, $3\frac{1}{4} \times 5$ " up to $15\frac{1}{16} \times 32\frac{1}{4}$ "). . .

Sufficient impression strength for printing the heaviest forms, and for scoring, creasing, embossing and die-cutting . . . rectangular, round, irregular shapes, greeting cards, photomounts, cartons, book cases, and covers . . .

All operating controls (including ink

fountain adjustments while press is running) reached from FRONT of press . . .

Printed sheet, form and platen in full view at all times—UP FRONT . . .

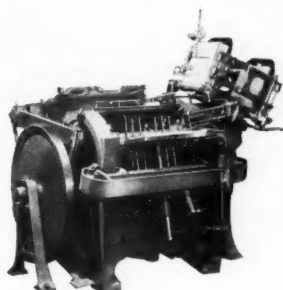
Delivery at FRONT, where pressman can easily check ink coverage or numbering machines (also makes slip-sheeting entirely practicable) . . .

Automatic throw-off of press if sheet fails to deliver . . .

These are a few of the features that make Chandler & Price Super Heavy Duty $14\frac{1}{2} \times 22$ " Craftsman Automatics superior products for specialty printing. Write for complete specifications.

Available Without Inking Mechanism

If used only for cutting, creasing, scoring and die-cutting, these presses can be furnished without inking mechanism.



THE CHANDLER & PRICE COMPANY
Cleveland 13, Ohio



Built by American Workmen



500, trimmed four sides, four cases, \$13.05, carload skids \$12.10.

Uncoated: 55-lb. No. 2 offset, 25x38-500, trimmed four sides, four cases, basic price per cwt. \$14.80, carload skids \$13.85; 50-lb. A grade English finish, 25x38-500, untrimmed, four cases, \$14.05; carload skids \$13.10; 20-lb. envelope, 17x22-500, untrimmed, carload skids \$12.40; 16-lb. tablet, 17x22-500, carload rolls \$11.35.

These ceilings apply to directly related grades. Indirectly related grades are priced by applying to the appropriate basic pricing grades the plus or minus differentials existing between Jan. 25 and Feb. 24, 1951. Directly related grades are those established

by practice as equivalent to basic pricing grades. Indirectly related grades are those which have been priced in relation to basic pricing grades of similar manufacturing process or raw materials content. Contract price ceilings are determined by applying to the new ceilings the differentials existing between spot or basic prices and contract prices between Jan. 1 and June 24, 1950.

Ceilings on Fine Papers

OPS Ceiling Price Regulation 91 sets manufacturers' price limits on 53 grades of writing paper and several other fine papers, comprising about 11 per cent of all domestic production. Prices are set generally at Jan. 25-

Feb. 24, 1951, levels, which OPS said allow for cost increases since January, 1950.

Reminder for Ticket Printers

The amended Revenue Act of 1951 exempts certain educational, religious or charitable entertainments from the Federal tax on admission tickets. Ticket printers must have proof of the exempt status of customers ordering tickets that do not state a tax amount, or do show a reduced rate. Internal Revenue Bureau Form 755 (a) is used to show such proof. If a customer does not have this proof, the printer may print the job if he knows personally that it is for the type of organization exempted in Section 1701 (a) and (b) of the Internal Revenue Code. Without such knowledge, the printer should require the customer to sign a statement that the organization is exempt.

Montreal Apprenticeship Report

The Apprenticeship Commission of the Printing Trades of Montreal has compiled the Sixth Annual Report on its activities for the fiscal year of 1950-1951. The two-fold purpose of the report is to acquaint interested parties of Montreal and the district with the activities of the Commission and the steps it has taken to improve the professional training of apprentices and the proficiency of journeymen.

Otto W. Mielke Dies

Death on Dec. 24 ended a career of 52 years in the paper business for Otto W. Mielke, 80, general manager of Blake, Moffitt and Towne, San Francisco paper distributors.

Mr. Mielke joined the Portland division of Blake, Moffitt and Towne in 1899. He was made general manager of the firm in 1932.

His successor is Arthur W. Towne, San Francisco division manager since 1935. New San Francisco manager is James A. Gruner, former assistant to the manager.



O. W. Mielke, general manager, Blake, Moffitt and Towne of San Francisco, died on Dec. 24

This Compact Layout Table Is Low Priced and Suitable For All General Use The CRAFTSMAN UTILITY TABLE



Compact
Craftsman
Utility Table,
22½" x 28½"

Craftsman Layout Tables Give You That Positive Check On Accuracy

The compact Craftsman Utility Table is the ideal low priced layout table, suitable for all general use.

Size 22½" x 28½", the Craftsman Utility Table efficiently handles layouts, negative ruling, plate scribing, stripping, and the many functions required by lithographers, printers, and art departments. The Utility Table has the proven accuracy features of the famous Craftsman line, plus important new features. A Double-Edge Compression Straightedge of patented design enables you to work from front or rear of table, and holds copy firmly to insure accu-

racy of position and leave both hands free for taping work to flats.

Other efficient models include the Craftsman Standard Line-up and Register Table, choice of letterpress printers, and the Craftsman Photo-Lith Table . . . each available in 5 sizes, with working surface 28" x 39", 39" x 51", 46" x 66", 51" x 76", and 62" x 84".

Yes, it will pay you to investigate Craftsman Layout Tables . . . including the compact low priced Utility, the Craftsman Standard Line-up, and the Craftsman Photo-Lith Table. Ask for big free catalog. Simply fill in the coupon and mail, today!

CRAFTSMAN LINE-UP TABLE CORP., WALTHAM, MASS.

Send for the
Craftsman
Catalog today

CRAFTSMAN LINE-UP TABLE CORP.
57 River Street, Waltham 54, Mass.

Please send catalog, without obligation, that tells about the Craftsman Utility and other efficient Craftsman Layout Tables.

Name _____

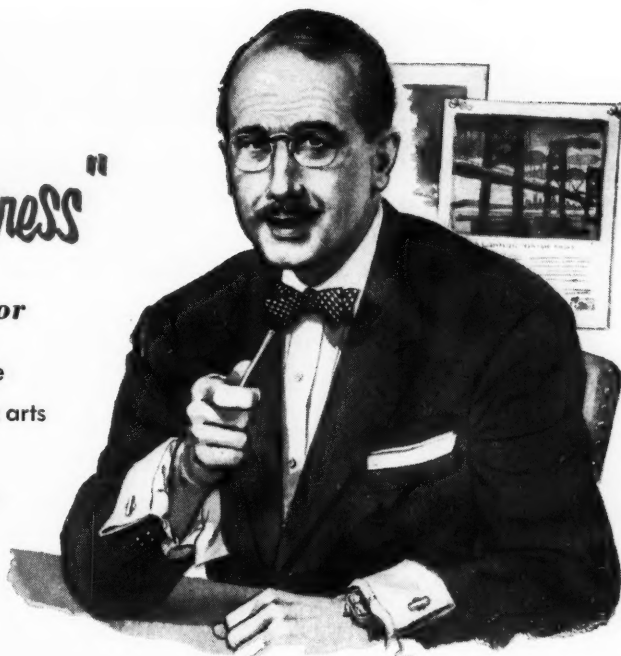
Company _____

Address _____

"My finished art
is done on the press"

... Says *The Agency Art Director*

"I've learned this . . . on the press, art comes to life or falls flat on its face. That's why I consult graphic arts experts on every detail, including paper. Speaking of paper, my offset reproduction team and I agree . . . Ticonderoga Offset always brings out the best in our work."



"**THE PRODUCTION MAN** tells me what process to use for best reproduction of art work.



"**THE PRINTING SALESMAN** instructs his foreman who decides on mechanics of production and paper.

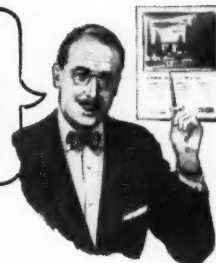


"**THE PLANT FOREMAN** instructs the press room foreman accordingly. For consistently good results their choice of paper is always TICONDEROGA OFFSET."

Art work sparkles on TICONDEROGA OFFSET

Make your next lithograph job the best you ever produced. True black & white and color reproduction . . . fine ink affinity . . . with sharp, clean results . . . you'll get them all on TICONDEROGA OFFSET. And you'll save money, too. Printers everywhere respect TICONDEROGA OFFSET for its thoroughbred performance. International Paper Company, 220 East 42nd Street, New York 17.

Teamwork
Pays Off!



International Paper COMPANY
BOOK AND BOND DIVISION

DO YOU KNOW THAT...

FRANK L. AIKENS, sales representative for the Harris-Seybold Company's central district, died Dec. 3 in Cleveland. He was a member of the Litho

Club and the Club of Printing House Craftsmen. Before joining Harris-Seybold in 1945, he was for many years a salesman for various printing plants

in Ohio and was well known to graphic arts executives in Ohio, western Pennsylvania and West Virginia.

R. B. SAWTELL has been appointed manager of a new merchandising division of the Kimberly-Clark Corporation, paper manufacturers of Neenah, Wis. The firm also announced the appointment of ABBOTT BYFIELD as manager of a new product development division.

GRAEBER STRINGING AND WIRING MACHINE Co., manufacturer of machines for stringing and wiring tags and booklets, has moved its plants and main offices from Conshohocken, Pa., to 375 11th Ave., Paterson, N. J., and now occupies a large addition to the plant of its parent organization, the New Era Manufacturing Co.

ARTHUR P. JEWETT, formerly general manager of Provincial Paper, Ltd., Toronto, Ont., succeeds THOMAS A. HENDRY as vice-president (sales) of its parent company, Abitibi Power and Paper Co.

The IDEAL ROLLER AND MANUFACTURING Co., Chicago, has established an Atlanta sales office. The new branch office will be handled by John R. McStatts assisted by Robert C. Fuller, Jr.

THE ROYAL REGISTER Co., manufacturers of continuous register forms, moved into new and expanded quarters in Nashua, New Hampshire, during the latter part of December. The company was formerly located at Jamaica Plain, Mass.

PHILIP RYAN is the new executive vice-president of Cutler-Hammer, Inc., Milwaukee manufacturers of motor controls. He will continue as vice-president in charge of manufacturing. The company also named R. A. MILLERMASTER as manager of the development department and C. W. KUHN, director of development engineering.

H. F. HEY was elected vice-president of the Sun Chemical Corp., of Long Island City, N. Y., at a recent board of directors meeting. He will continue as general manager of firm's Electro-Technical Products Division.

ORVILLE DUTRO AND SON, INC., Los Angeles engineers and designers of printing machinery, recently opened offices in Chicago and New York City. Both the Chicago office, under FRED ALBUS, and the New York office, under NORMAN X. GUTTMAN, will carry a complete line of Speed-Flex and Color

It pays

to consult **E. B. CO** ...before going offset!




22" x 34" Single Color Offset Press (Maximum Sheet 23" x 36").

Write today for the illustrated booklet describing the E. B. CO exclusive features!

PRINTING MACHINERY DIVISION • ELECTRIC BOAT COMPANY

445 PARK AVENUE, NEW YORK 22, NEW YORK
120 SO. LA SALLE STREET, CHICAGO 3, ILLINOIS
WM. M. KEMP CO., 444 MARKET STREET, SAN FRANCISCO 11, CALIFORNIA



Fred Albus



N. X. Guttman

THE INLAND PRINTER for February, 1952

W. C. Hamilton & Sons

takes pleasure in announcing
sparkling new additions to the popular

HAMILTON

TEXT and COVER PAPERS

NEW COLORS IN HAMILTON ANDORRA TEXT A series of delicate, highly printable colors—Lime, Tan, French Blue, Lemon, Gray—harmonizing with the rich colors of Andorra Cover have been added to give printers and designers the widest possible choice in this superior paper.

NEW COLORS IN HAMILTON GAINSBOROUGH TEXT AND COVER The great popularity of this line in white has prompted the addition of a series of unusual and interesting shades . . . Green, Pink, Daffodil, Gray.

NEW LINE . . . HAMILTON FINE LINE TEXT AND COVER A beautiful paper with distinctive fine laid marks. In brilliant White and soft Ivory . . . a perfect background for fine printing.

NEW LINE . . . HAMILTON SHEFFIELD This versatile paper contributes individuality to a multiplicity of uses. Its beautiful formation is enhanced by its mellow feel. Available in paper weights and cover weights, in White only.

EXTENDED LINE . . . HAMILTON LOUVAIN This widely used paper is now made in additional paper weights and cover weights, in addition to the popular weddings and bristols. A brilliant white line meeting the widest variety of printing needs.

CHANGED LINE . . . HAMILTON WEYCROFT TEXT AND COVER This popular-priced line is now offered in a new *Blue-White*—a bright color adding sparkle to a wide range of printed pieces.

These important improvements, added to the already established Hamilton Victorian and Hamilton Kilmory, result in a completely comprehensive selection of fine papers, unmatched for printability, texture and variety of color. The 1952 Hamilton Text and Cover Papers are more carefully designed than ever to be the perfect medium for the discerning printing craftsman.

W. C. HAMILTON & SONS, MIQUON, PA.

Offices in New York, Chicago, Los Angeles



Verter accessories and spare parts and render service to all users of this equipment.

JOHN L. DEVINE, vice-president of the Sun Chemical Corp., Long Island City, N. Y., has been appointed chairman of the Printing Ink Committee of the New York Chapter of the Arthritis and Rheumatism Foundation. He will solicit printing ink manufacturers in New York area to support Foundation's current fund-raising campaign.

THE WARD PRINTING Co. of Newport, R. I., has changed its name to the WILKINSON PRESS, INC. There was no change in personnel.

R. J. SWEENEY, former salesman for the Chas. Eneu Johnson Co., Inc., of Cleveland, has joined the sales force of the M. L. Abrams Co. Mr. Sweeney will travel in the territory of central Ohio, western Pennsylvania and New York, with headquarters at the firm's home office in Cleveland.

THE FAIRCHILD CAMERA AND INSTRUMENT CORP., Jamaica, N. Y., has established a service center in Chicago for its Scan-a-graver machine. Under the supervision of HOWARD H. CARSTENSON, Libertyville, Ill., new customer engineer, the center will service an area with a 50-mile radius around the tip of Lake Michigan.

EDWARD P. TRACHT is the new assistant sales manager for the Graphic Arts Division of the Fairchild Camera and Instrument Corp., Jamaica, N. Y. ARTHUR LAWRENCE, formerly service engineer for the firm's service area out of Moline, Ill., has succeeded him as mid-west supervisor of customer engineering operations.



E. P. Tracht



J. C. Heath

JACK C. HEATH, as the new general sales manager of Lawter Chemicals, Inc., Chicago, will supervise the company's regional sales offices and warehouses in Philadelphia, San Francisco and Los Angeles. He will continue to supervise the sales promotional phase of all Lawter products.

GORDON W. WILSON, formerly with Tompkins Printing Equipment Co., has joined the sales staff of the Printing Machine Division of Western Newspaper Union, Chicago. He is a member of the North Side Printers Guild and the Chicago Club of Printing House Craftsmen.

LEROY A. BARFUSS is the instructor of Creative Design in Modern Advertising at McGill University in Montreal, Canada. He is art director for the Montreal Gazette Printing Co.

JOHN SKAHILL, photographic sales manager for Roberts & Porter, Inc., Philadelphia lithographic supply firm, has been named Western manager.

LOUIS CALDER, JR., vice-president and assistant to the president and a director of the Perkins-Goodwin Co., New York City, has succeeded DAVID I. EDWARDS as sales manager of the paper department. Mr. Edwards retired because of ill health.

WILLIAM WARD, New York Typographical Union No. 6 president from 1936 to 1939 and from 1941 to 1945, died Jan. 5 at the age of 65.

Civic and business leaders of Euclid, Ohio (Cleveland), participated in opening ceremonies of the new \$1,800,000 plant of RELIANCE ELECTRIC AND ENGINEERING Co., manufacturers of electronic controls, speed and electric motor drives. The new plant is a single story structure with a total floor area of 133,000 square feet.

New field representatives in the sales organization of R. Hoe and Co., Inc., New York manufacturers of printing presses, include FRED A. ADAME, GEORGE W. ANGER and JAMES M. CROWE.

Solve ALL dry air problems with ONE simple installation



INSTALL THE *Walton* HUMIDIFICATION SYSTEM

ELIMINATE CURLED STOCKS AND WAVY PAPER

REDUCE TIME-CONSUMING PRESS SETTINGS

AVOID POOR REGISTER DUE TO VARIATION IN PAPER SIZE

ELIMINATE STATIC AND PRESS CHOKEUPS

SPEED PRODUCTION WITH UNIFORM INK DRYING TIME

REDUCE WEAR ON RUBBER PLATES AND ROLLERS

JUST OFF THE PRESS! NEW EDITION "HUMIDIFICATION FOR THE GRAPHIC ARTS AND PAPER CRAFTSMEN"

Specialists in Industrial, Commercial and Residential Controlled Humidification

INCREASE PRINTING QUALITY — REDUCE PRINTING COSTS!

With an economical Walton Humidification System in your plant, you are assured of static-free operation. By supplying the proper amount of moisture to the air, paper stocks are protected against curling and shrinking. Let Walton Humidifiers increase the efficiency of your plant, now. A complete system can be installed at moderate cost without interfering with your normal printing production, since only a water and electrical connection are required.



WALTON LABORATORIES • INC. DEPT. 76
Irvington 11, New Jersey

Please send copy of your new booklet "Humidification for the Graphic Arts and Paper Craftsmen" to:

NAME _____

COMPANY _____ TITLE _____

STREET _____

CITY _____ STATE _____

skilled hands at all three...

LETTERPRESS

OFFSET

**COMPLETE
PLATEMAKING
SERVICE**

• **DAY & NIGHT**

RUBBER PLATES

PROCESS COLOR PLATE COMPANY

522 S. Clinton Street • Chicago 7, Illinois • Phone WEbster 9-0522

I'LL ONLY TALK TO A SALESMAN FOR
EAGLE-A PAPERS



JUST SAY
EAGLE-A

- COUPON - Bond
- AGAWAM - Bond • Onion Skin
- CONTRACT - Bond
- ACCEPTANCE - Bond • Record • Index
- TROJAN - Bond • Onion Skin • Record
- QUALITY - Bond • Manifold • Cover • Index
Ledger • Embossed • Vellum



Typewriter and Boxed Papers
Paper and Paper Boards for
engineering, industrial and
technical uses.

AMERICAN WRITING PAPER CORPORATION

HOLYOKE, MASSACHUSETTS

New Literature

Research Address Published

A founder's day address, "Graphic Arts Research in the United States," by J. Homer Winkler, president of the International Association of Printing House Craftsmen and graphic arts technical advisor of the Battelle Memorial Institute, Columbus, Ohio, has been published by the Epsilon Pi Tau professional fraternity. In its presentation Mr. Winkler reveals what is projected in research for the graphic arts industry as well as what has been accomplished. Copies are obtainable from Epsilon Pi Tau, Inc., Box 3111, University Station, Columbus 10, Ohio.

Press Booklet Issued

"Operating a Small Offset Press," a new 32-page booklet of the Harris-Seybold Co., 4510 E. 71st St., Cleveland 5, reviews general principles and practical instructions for maintaining and operating offset presses in the 17" x 22" and 21" x 28" sizes. Lubricating, loading of stock, plate installation, cylinder packing, and roller setting are a few of the topics discussed. Photographs and line drawings illustrate the important press mechanisms covered in the booklet.

Craft Kit Data Released

The Lithographic Technical Foundation, Inc., 131 East 39th St., New York City, has released a folder in promotion of its self-teaching craft kits. The folder contains brief descriptive passages about all 17 kits offered by the Foundation for on-the-job training programs.

Gummed Paper Comparisons

A comparison bulletin from the Paper Manufacturers Co., Fifth and Willow Streets, Philadelphia 23, lists various grades of all known brands of gummed paper and indicates corresponding grades, or nearest, in company's Perfection line of flat gummed papers.

Nickel Conservation Poster

The International Association of Electrotypers and Stereotypers, Inc., 701 Leader Building, Cleveland, has released a nickel conservation poster listing nine points of nickel conservation recommended for use within the industry. The Printing and Publishing Division of the National Production Authority is in accord with these recommendations, the poster states.

Prepares Bristol Cover Folder

Linton Brothers and Company, of Fitchburg, Mass., has prepared a Bristol offset demonstration and cover usage folder for lithographers and advertising agencies. In addition to the three offset comparative demonstration pieces the folder contains a num-



IPI, Everyday, Gemtone and Holdfast are trademarks of Interchemical Corporation.

INTERCHEMICAL CORPORATION • PRINTING INK DIVISION • 67 WEST 44th ST., NEW YORK 18 • ADDRESS DEPT. A

FREE FOLDERS PROVE GEMTONE COLORS BEST FOR A WIDE VARIETY OF PROCESS PRINTING

IPI HOLDFAST BLACKS GIVE BLACKER BLACKS WITHOUT BRONZING OR GLOSS

The new series IPI Holdfast halftone blacks are made by improved methods and with new materials which produce the most wanted printing properties. Their finer pigment dispersion gives them a blacker black without undesirable bronzing, more finish without unwanted gloss.

These new blacks also set up faster in the pile for safer load handling right after printing. Their rub and scratch resistance develops more quickly and color transfer is greatly reduced.



Get free press sheets run with new IPI Holdfast blacks. See how they make tough jobs easier to print. Ask your IPI salesman or write us.



Commercial Work Shows How Colors Sparkle, Dots Stay Sharp & Highlights Bright

Want positive proof that your process printing will have more life, snap and sparkle with Gemtone inks? Then see the new IPI Gemtone Folder—free to printers. It's full of top-notch process work printed with Gemtone by ten typical shops across the country.

Colors sparkle, dots are sharp and highlights brighter in these representative commercial runs. That's because Gemtone inks dry fast on top of the sheet to end dryback. And they dry fast without heat on sheet-fed presses to save hours between press runs.

Inks Trap Beautifully; End Crystallization

Printers report that Gemtone inks just won't crystallize—stay open for months. One printer ran two colors six months after the first two, and inks trapped beautifully. Colors run last were originally first down, yet Gemtone still gave that "premium finish."

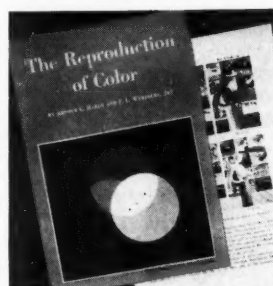
Gemtone Inks Versatile; Used in Many Fields

Gemtone inks were originally developed for process work, but they also give excellent results in other fields. Printers now use them for folding boxes, labels, match folders and even corrugated stock. Gemtone gives them better quality printing plus extra mileage since little ink is lost in penetration.

Ask your IPI salesman for your Gemtone folder today or write to IPI, 67 West 44th Street, New York 18, N.Y.

COLOR REPRODUCTION THEORY & NEW METHODS ARE TEXT OF FREE BOOKLET

For a brief, non-technical explanation of the theory of color reproduction, get your free copy of "The Reproduction of Color." This unusual booklet is easy to read and liberally sprinkled with color plates. It was published by the Research Laboratories of Interchemical Corporation, parent company of IPI. Authors are Arthur C. Hardy and F. L. Wurzburg, Jr.



FERD'NAND

I Don't Get the Pint



By Mik

Advertisement

ber of reprints of commercial jobs on Linton's Bristols. A companion piece, Salesmen's Manual, has also been prepared by the company.

Publishes Press Booklet

The Harris-Seybold Co., 4510 E. 71st St., Cleveland, has prepared a booklet entitled "Graphic," the first of a series to be published quarterly, describing the evolution of presses and techniques. The booklet, profusely illustrated in four-colors, was produced on a Harris offset press.

New Products Book Released

The Journal of Commerce, 63 Park Row, New York 15, has published the 1952 edition of New Products and Services. Consisting of descriptions, pictures, names of items and addresses of manufacturers, a compilation of surveys conducted in major industries, the book contains items of direct interest to the printing industry.

Paper Sample Issued

The Strathmore Paper Company of W. Springfield, Mass., has prepared a folder in promotion of its Alexandra Japan stock. The folder includes samples of both white and cream stock and an envelope.

Motor Control Book Released

The General Electric Co., Schenectady 5, N. Y., has issued a descriptive booklet on its new motor control center. The center was designed for industries where two or more AC motors (up to 200 hp) are controlled from a central location.

Insurance Estimate Form

Charles D. Spencer and Associates, Inc., Chicago, have prepared a group insurance estimate form designed to enable employers to figure out what group insurance coverages they can provide under the Wage Stabilization Board Regulation 19 and Resolution 78 so as to qualify for automatic approval after 30 days. Single copies are obtainable without charge from the firm, 166 W. Jackson Blvd., Chicago.

Issues Descriptive Booklet

The Battelle Memorial Institute, 505 King Avenue, Columbus 1, Ohio, has published a booklet descriptive of its organization and activities. Printed in two colors and profusely illustrated, sections of book are divided so as to give a comprehensive picture of every phase of the institute's activity. The institute engages in graphic arts research as one of its many activities.

Releases Felt Pad Folder

The Western Felt Works, producers of felt for the printing industry, has released an illustrated folder describing Westsorb felt machine pads. Copies are obtainable by writing the company 4115 W. Ogden Ave., Chicago.

Kimberly-Clark COATED PRINTING PAPERS



Distributed by

ALABAMA	
Birmingham	Sloan Paper Company
ARIZONA	
Phoenix	Blake, Moffitt & Towne
Phoenix	Zellerbach Paper Company
Tucson	Blake, Moffitt & Towne
ARKANSAS	
Little Rock	Arkansas Paper Company
CALIFORNIA	
Emeryville Oakland Div.	Zellerbach Paper Company
Eureka	Zellerbach Paper Company
Fresno	Blake, Moffitt & Towne
Fresno	Zellerbach Paper Company
Long Beach	Blake, Moffitt & Towne
Los Angeles	Blake, Moffitt & Towne
Los Angeles	Zellerbach Paper Company
Oakland	Blake, Moffitt & Towne
Redding	Zellerbach Paper Company
Sacramento	Blake, Moffitt & Towne
Sacramento	Zellerbach Paper Company
San Bernardino	Blake, Moffitt & Towne
San Diego	Blake, Moffitt & Towne
San Diego	Zellerbach Paper Company
San Francisco	Blake, Moffitt & Towne
San Francisco	Zellerbach Paper Company
San Jose	Blake, Moffitt & Towne
San Jose	Zellerbach Paper Company
Santa Rosa	Blake, Moffitt & Towne
Stockton	Blake, Moffitt & Towne
Stockton	Zellerbach Paper Company
COLORADO	
Denver	Carpenter Paper Company
Pueblo	Carpenter Paper Company
CONNECTICUT	
Hartford	The Rourke-Eno Paper Co., Inc.
New Haven	Bulkeley, Dutton & Co.
DELAWARE	
Wilmington	Whiting-Patterson Company
DISTRICT OF COLUMBIA	
Washington	The Barton, Duer & Koch Paper Co.
FLORIDA	
Jacksonville	Knight Brothers Paper Company
Miami	Knight Brothers Paper Company
Orlando	Knight Brothers Paper Company
Tallahassee	Knight Brothers Paper Company
Tampa	Knight Brothers Paper Company
GEORGIA	
Atlanta	Sloan Paper Company
HAWAII	
Honolulu	Honolulu Paper Co., Ltd.
IDAH0	
Boise	Blake, Moffitt & Towne
Boise	Zellerbach Paper Company
Pocatello	Carpenter Paper Company
ILLINOIS	
Chicago	Berkshire Papers, Inc.
Chicago	Chicago Paper Company
Chicago	Midland Paper Company
INDIANA	
Indianapolis	Crescent Paper Company
IOWA	
Des Moines	Carpenter Paper Company
Sioux City	Carpenter Paper Company
KANSAS	
Topeka	Carpenter Paper Company
Wichita	Western Newspaper Union
KENTUCKY	
Louisville	The Chatfield Paper Corp.
LOUISIANA	
Baton Rouge	Louisiana Paper Co., Ltd.
New Orleans	The D and W Paper Co.
Shreveport	Louisiana Paper Co., Ltd.
MAINE	
Augusta	Carter, Rice & Company Corp.
MARYLAND	
Baltimore	Baltimore Paper Company, Inc.
MASSACHUSETTS	
Boston	Carter, Rice & Company Corp.
Springfield	Bulkeley, Dutton & Co.
Worcester	Esty Paper Division
MICHIGAN	
Detroit	Seaman-Patrick Paper Co.
Grand Rapids	Quimby-Walstrom Paper Company
Lansing	Dudley Paper Company
MINNESOTA	
Minneapolis	Carpenter Paper Company
St. Paul	Carpenter Paper Company
MISSISSIPPI	
Jackson	Jackson Paper Company
Meridian	Newell Paper Company
MISSOURI	
Kansas City	Carpenter Paper Company
St. Louis	Beacon Paper Company
St. Louis	Shoughnessy-Klep-Hawe Paper Co.
St. Louis	Tobey Fine Papers, Inc.

MONTANA	
Billings	Carpenter Paper Company
Great Falls	Carpenter Paper Company
Missoula	Carpenter Paper Company
NEBRASKA	
Lincoln	Carpenter Paper Company
Omaha	Carpenter Paper Company
NEVADA	
Reno	Blake, Moffitt & Towne
Reno	Zellerbach Paper Company
NEW JERSEY	
Newark	J. E. Linde Paper Company
NEW MEXICO	
Albuquerque	Carpenter Paper Company
NEW YORK	
Albany	Hudson Valley Paper Company
Brooklyn	A. Price & Son, Inc.
Buffalo	Hubbs & Howe Company
New York	Baldwin Paper Company, Inc.
New York	Bulkeley, Dutton & Co., Inc.
New York	The Canfield Paper Co.
New York	Forest Paper Company, Inc.
New York	J. E. Linde Paper Company
New York	A. Price & Son, Inc.
New York	Royal Paper Corporation
Rochester	Hubbs & Howe Company
Syracuse	Hubbs & Howe Company
Troy	Troy Paper Corporation
NORTH CAROLINA	
Charlotte	Dillard Paper Company
Greensboro	Dillard Paper Company
Wilmington	Dillard Paper Company
NORTH DAKOTA	
Fargo	Western Newspaper Union
OHIO	
Akron	The Milcraft Paper Company
Cincinnati	The Chatfield Paper Corporation
Cincinnati	The Johnston Paper Company
Cleveland	The Milcraft Paper Company
Cleveland	The Petrequin Paper Company
Columbus	The Scioto Paper Company
Toledo	The Ohio & Michigan Paper Co.
OKLAHOMA	
Oklahoma City	Carpenter Paper Company
Tulsa	Taylor Paper Company of Oklahoma
OREGON	
Eugene	Zellerbach Paper Company
Portland	Blake, Moffitt & Towne
Portland	Zellerbach Paper Company
PENNSYLVANIA	
Philadelphia	Paper Merchants, Inc.
Philadelphia	D. L. Ward Company
Philadelphia	Whiting-Patterson Company
Pittsburgh	The Chatfield & Woods Co. of Pa.
RHODE ISLAND	
Providence	Carter, Rice & Company Corp.
SOUTH CAROLINA	
Columbia	Palmetto Paper Company
Greenville	Dillard Paper Company
TENNESSEE	
Chattanooga	Bond-Sanders Paper Co.
Knoxville	Southern Paper Company, Inc.
Memphis	Taylor Paper Company
Nashville	Bond-Sanders Paper Co.
TEXAS	
Amarillo	Carpenter Paper Company
Austin	Carpenter Paper Company
Dallas	Carpenter Paper Company
El Paso	Carpenter Paper Company
Fort Worth	Carpenter Paper Company
Harlingen	Carpenter Paper Company
Houston	Carpenter Paper Company
Lubbock	Carpenter Paper Company
San Antonio	Carpenter Paper Company
UTAH	
Ogden	Carpenter Paper Company
Salt Lake City	Carpenter Paper Company
Salt Lake City	Zellerbach Paper Company
VIRGINIA	
Richmond	Cuthorne Paper Company
WASHINGTON	
Seattle	Blake, Moffitt & Towne
Seattle	Zellerbach Paper Company
Spokane	Blake, Moffitt & Towne
Spokane	Zellerbach Paper Company
Tacoma	Blake, Moffitt & Towne
Tacoma	Zellerbach Paper Company
Walla Walla	Zellerbach Paper Company
Yakima	Zellerbach Paper Company
WISCONSIN	
Appleton	Universal Paper Company
Milwaukee	The Bower Paper Company
Milwaukee	Sensenbrenner Paper Co.
EXPORT AGENTS	
American Paper Exports, Inc., New York, U. S. A.	
Cable Address: APEXINC—New York	

KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

250 Park Avenue, NEW YORK 17
155 Sansome Street, SAN FRANCISCO 4

8 South Michigan Avenue, CHICAGO 3
22 Marietta Street, N. W., ATLANTA 3

THE INLAND PRINTER for February, 1952

Let's swap ideas

Match your printing ideas with these—and win a \$50 Bond!

Air blast eliminates static!

When running a Miehle Vertical and the suction shoes are picking up 2 or more sheets of stock due to static, pull out both air hoses leading to the end strippers, and plug up the holes. This will enable all the air to go up the center blower and give enough blast to separate the sheets for perfect feeding and running.

Abraham Reichman, Drummond Press, Jacksonville, Florida

FREE! 1001 ways to reduce printing headaches!

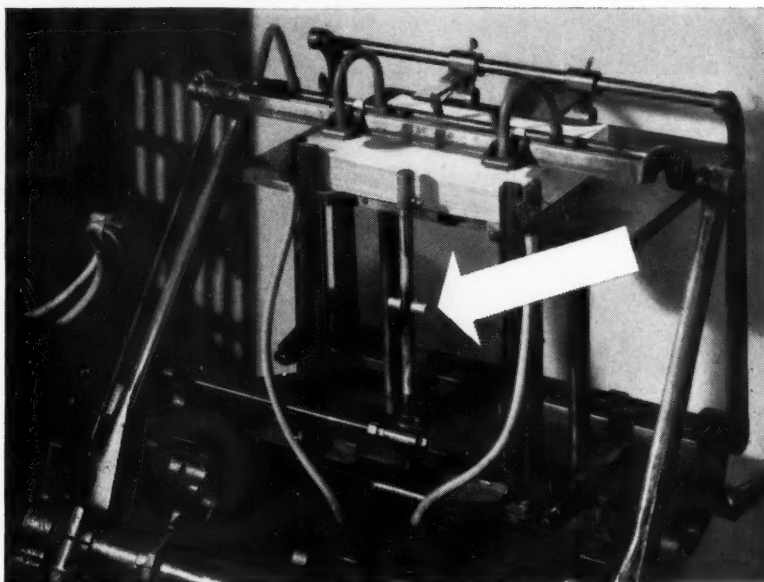
Would you like to own a booklet that offers practical ideas for eliminating the common headaches of everyday printing? A booklet written from actual experience by many, many printers just like you? And written just recently—with ideas geared to today's printing problems? "More For Your Printing Dollar" is just such a booklet—available to you at no cost. It contains suggestions for your



customers on how to more efficiently plan their printing jobs with you. For a free copy, write on your business letterhead to Kimberly-Clark Corporation, Neenah, Wisconsin.

It's easy to cut small labels!

The problem of cutting labels that are too small for the cutter can be solved. Set your form four or more times depending on the size and quantity wanted. Insert a type-high cutting rule (2 picas longer than the length of the finished label) for each label in the form. Cut stock large enough for easy handling on the press. To finish, place a piece of chip board, the same size as the stock, on top and bottom to make handling easier



while cutting; then cut back edge first, guide edge last. For a more exacting job, run type first, then cutting rules. With this system, other similar problems can also be solved.

Karl C. Herold, Proprietor, Herold Printery, Woodside, New York

Although the problems of printing are many and varied, one of the most important decisions you make is the selection of paper. It should not only be a smooth running sheet, but it must give you the best reproduction possible. If you choose a Kimberly-Clark coated grade, you can be certain that no other paper will more closely meet these requirements.

Eliminates platen readjusting!



In imprinting catalogs or booklets on small runs where normally it would be

necessary to lower the platen to accommodate the thickness of the piece, have the imprints set on linotype or Ludlow. Then saw off the underside of the slugs 3, 4 or 5 points. We have found this speeds up the imprinting and does away with readjusting the platen.

Carl W. Smith, President, University Printing Co., Minneapolis, Minn.

Makeready time can also be reduced through the careful selection of your coated printing paper. You'll discover this with all Kimberly-Clark machine-coated grades—made to give smoother performance, greater dependability with less waste than any premium-priced enamel in the market today.

* * *

Do you have an idea to swap? Tell it to Kimberly-Clark!

All items become the property of Kimberly-Clark. Foreach published item, a \$50 Defense Bond will be awarded to the sender. In case of similar contributions, only the first received will be eligible for an award. Address Idea Exchange Panel, Room 176, Kimberly-Clark Corporation, Neenah, Wisconsin.

Kimberly-Clark Corporation

NEENAH, WISCONSIN

Quality Machine-Coated Printing Papers

Hifect* Enamel Lithofect* Offset Enamel Trufect* Multifect*

© KIMBERLY-CLARK CORP.
* T. M. REG. U. S. PAT. OFF.



Mr. Kerns uses his Disston-Knife equipped cutter to make a hairline-edge cut on one of the Beck Company's famous four-color printing jobs.



A CRAFTSMAN'S PRIDE IN A CRAFTSMAN'S BLADE... George Kerns, Chief Cutter, Beck Engraving Company, shows one of his favorites: a Disston 866 Knife.

A DISSTON® PAPER KNIFE USER FOR 32 YEARS!

George Kerns, Chief Cutter, Beck Engraving Co., reports on Disston 866 Paper Knife performance

For 53 years, the Beck Engraving Company of Philadelphia and New York has been setting new standards of excellence for engraving and printing. To obtain top-quality results, Beck follows the policy of "economy of excellence"; always uses the finest skills and equipment available.

Read what George Kerns, Chief Cutter in Beck's Philadelphia plant, says about the Disston 866 Paper Knives he uses regularly:

"I have been a cutter here at Beck for 32 years and have always used Disston Knives. I use them for cutting all the coated stocks, cardboards, corrugated, tissue paper, Cellophane, acetate, and everything else. The Disston Knives stand up fine."

On the accuracy of Disston Knives, Mr. Kerns says this: "We do a lot of hairline-edge work here. You have to have an accurate knife for that."

George Kerns is one of the many experienced cutters in leading plants everywhere who rely on

Disston 866 Paper Knives. Take a tip from these men who know: *Make your next paper knife a Disston 866!*

FEATURES THAT MAKE **DISSTON 866** "THE CUTTER'S PRIDE"

- Specially designed to meet modern production needs.
- Inlaid hardened-steel face on a soft-steel back combines the finest cutting steel with shock-resistant backing steel.
- The exclusive Disston "Integral Edge" — back and face permanently joined by Disston's unique firm-bond welding process.
- Made with Disston's own steel, specially heat-treated for a sharper, tougher edge that stands up longer under the heaviest use.

ORDER DISSTON KNIVES FROM YOUR DISSTON DISTRIBUTOR

HENRY DISSTON & SONS, INC. 289 Tacony, Philadelphia 35, Pa., U. S. A.

In Canada, write: 2-20 Fraser Ave., Toronto 3, Ont.

PAPER KNIVES • CIRCULAR PERFORATORS AND SLITTERS • COMPOSING ROOM SAWS • STEEL RULE • CYLINDER JACKETS AND PRESS PLATES • FOUNTAIN & DOCTOR BLADES

BOND



Because Nekoosa Bond is pre-tested for strength, appearance and finish, it is a better paper to work with and the best paper to work on. Your printer will be glad to show you samples—for letterheads and for most of your other office forms.

IT PAYS TO PLAN WITH YOUR PRINTER

Nekoosa BOND
MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER CO. • PORT EDWARDS, WISCONSIN

America does business on **NEKOOSA BOND**



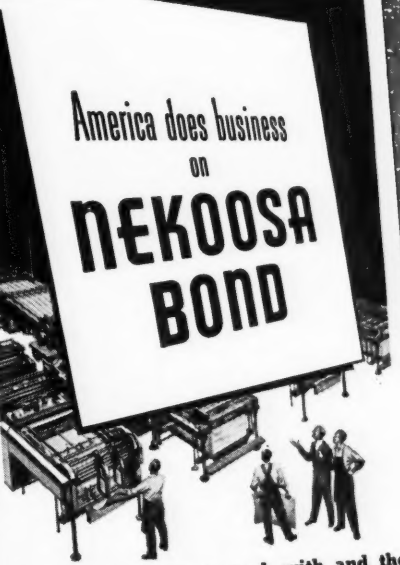
For letterheads and most other business stationery, you will find that pre-tested Nekoosa Bond is a better paper to work with—and the best paper to work on...

IT PAYS TO PLAN WITH YOUR PRINTER

Nekoosa BOND
MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER CO., PORT EDWARDS, WIS.

America does business on **NEKOOSA BOND**



For a better paper to work with and the best paper to work on, specify pre-tested Nekoosa Bond. Your letterheads will have distinctive appearance, unusual durability and the added prestige that goes with one of the best-known watermarks in the world

IT PAYS TO PLAN WITH YOUR PRINTER

Nekoosa BOND
MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER CO. • PORT EDWARDS, WISCON



IT PAYS TO PLAN WITH YOUR PRINTER

WE REPEAT...this year...as in previous years...our famous slogan: IT PAYS TO PLAN WITH YOUR PRINTER. You'll see it in every Nekoosa Bond advertisement...in *The Saturday Evening Post*, *Time*, and *Business Week*. This is one way of showing our appreciation to the thousands of printers and lithographers continually using and recommending our paper. We like to work with printers—just as printers like to work with Nekoosa Bond!

Nekoosa BOND
MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER CO. • PORT EDWARDS, WISCONSIN

• M. L. ABRAMS CO., CLEVELAND, TOLEDO, DETROIT • JOHN H. BURKE & CO., BALT. • EMILE RIEHL & SONS, PHILA. • WESTERN NEWSPAPER UNION, MAJOR CITIES •

C. I. JOHNSON MFG. CO., ST. PAUL • R. J. HEUSLEIN CO., INDIANAPOLIS • DON STEWART CO., SAN FRANCISCO

HARRY GUCKERT CO., PITTSBURGH • WILD & STEVENS, INC., BOSTON • GRAPHIC ARTS EQUIPMENT CO., CHICAGO

specify

Stradivarius

A B C D E F G H

a b c d e f g h i j k l m n o p q r s t u v w x y z

a beautiful type face for better typography

Stradivarius, designed by Imre Reiner, famous creator of the Corvinus types, offers a new means of meeting in print the ever changing needs of modern typography.

Complete specimens available upon request.

Bauer
ALPHABETS, INC.

DISTRIBUTOR OF ORIGINAL BAUER TYPES

235 East 45th Street

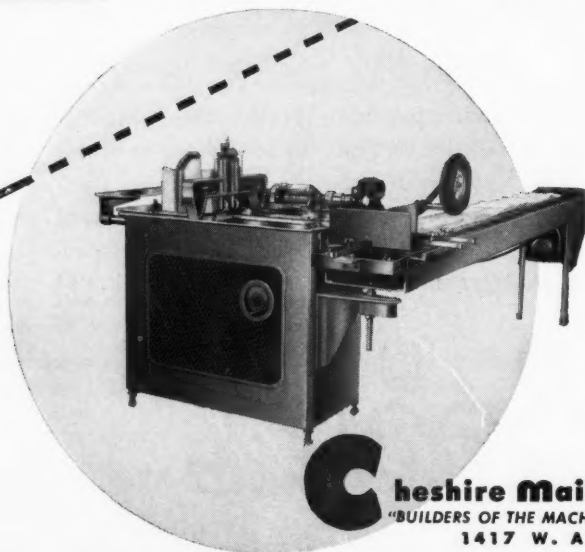
New York 17, New York

Vanderbilt 6-1263-4

Set in Futura and Stradivarius

• THE STEWARD CO., L. A. • GEORGE M. STEWART, LTD., MONTREAL, CANADA • E. C. PALMER & CO., LTD., NEW ORLEANS, MIAMI, TAMPA, HOUSTON, DALLAS •

ELIMINATE YOUR MAILING PROBLEMS! CHESHIRE MACHINES NOW AVAILABLE IN FOUR MODELS TO MEET YOUR NEEDS



Cheshire offers the modern answer, regardless of the size of your mailing job. From the largest, high speed machines used for mailing mass-circulation periodicals down to low-cost semi-automatic equipment for fast mailing of letters, folders, pamphlets, etc. There's a size and speed to fit your needs. All automatically cut and attach addressed labels at higher speeds and lower costs. There's flexibility, too—can be used with Addressograph, Speedamatic, Elliott, Pollard-Alling and other roll strip methods, as well as with Continuous Pack form labels.

Let Us Survey Your
Mailing Machine Needs—
Write Your Requirements



Cheshire Mailing Machines, Inc.

"BUILDERS OF THE MACHINE WHICH MADE MAILING OF MASS CIRCULATIONS PROFITABLE"
1417 W. ALTGELD STREET CHICAGO, ILLINOIS



*The handsome letterhead paper
that prints as well as it looks*

COCKLETONE BOND

Hammermill craftsmen created Cockletone Bond to satisfy those businessmen who want a fine, quietly impressive letterhead paper to represent them. Such executives find in this sparkling white, air-dried, tub-sized paper the "heavier" quality feel, the crisp crackle to lend extra distinction to their business messages.

And you will discover that Cockletone Bond has unusually fine printability. You'll agree with the other printers who say it lends extra customer satisfaction to their printing jobs...pays its way with smooth, trouble-free pressroom performance.

SEND THIS COUPON for these two helpful sales tools... they're free... *Cockletone Bond* Portfolio contains specimen letterheads useful in advising your customers... sample book shows *Cockletone Bond* in all weights for letterhead use.

Hammermill Paper Company, 1601 East Lake Road, Erie 6, Pennsylvania.

Name _____

Position _____

(Please attach to, or write on, your business letterhead.)

IP-FEB.

LOOK FOR THE *Cockletone* WATER MARK

- How Line-Up Tables Can Register Forms
- BEFORE they go on press, with



The addition of a Taylor REGISTERSCOPE will more than double the value of your line-up table. By using the line-up table to prepare, in advance, a sheet to be used as "copy" on the REGISTERSCOPE, forms can be made up in register BEFORE going to press. Normally the line-up table is used to check a press-sheet for accuracy of the form make-up after the form is on press, while the press is standing. When used in conjunction with the REGISTERSCOPE however, a sheet can be made up on the line-up table showing ruled lines and other registering detail as required. This sheet is then used on the REGISTERSCOPE which transfers all of the accuracy of the line-up table directly to the form, as it is made up, BEFORE it goes on press. Thus press standing time to secure register is virtually eliminated. For most efficient form make-up, and for saving press time, it is not the line-up table versus the REGISTERSCOPE, but rather the line-up table plus the REGISTERSCOPE for a combination which will save time, save money, increase production, increase profits. Write for full information and prices.

TAYLOR MACHINE CO.
210 Guilford Ave., Baltimore 2, Md.



**SMALL BUT
POTENT**

for numbering coupons,
stamps, tickets, etc.

Available in 5, 6 and 7
Wheel Sizes, Roman and
Gothic figures.

Don't let this Midget Model
fool you just because it's only 50 points wide.

Except for its small size, this "tiny tim" Wetter
numbers the same legible numerals as any other
dependable Wetter, quickly and accurately . . .
only it prints in tight places.

If you have a numbering problem, small or
large, there's a Wetter machine to meet your
particular numbering needs. Write for the folder,
"Wetter Numbering Machines."

⊕ 8273

Number Better With a Wetter



**TYPE FOUNDRY
HAS JUST ISSUED A
NEW
AND COMPLETE
SPECIMEN BOOK**

A letter or card from you will bring a copy
by return mail. This 128 PAGE BOOK
shows our entire line of accurately cast
useful and attractive durable FOUNDRY
TYPE in STOCK awaiting your orders.

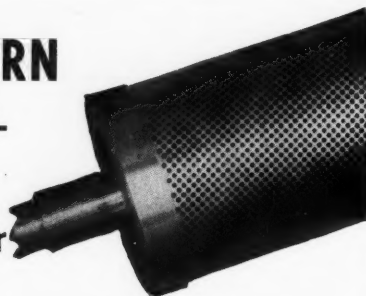
MACKENZIE & HARRIS, INC.

Pacific Coast Type Headquarters

659 FOLSOM STREET
SAN FRANCISCO 7, CALIFORNIA

M&H Types also stocked by Harry W. Brintnall and Western Newspaper Union Branches in Pacific Coast Area

**WESTERN
HONEY-
COMB
Cylinder**
for



Better Printing On Curved Plates

- Uniform foundation gives plates proper support
- This prevents plates from cracking
- Thousands of holes allow you to hang plates closer
- Register is improved—there is less paper wastage
- Permits faster press preparation and better printing
- In many cases we can honeycomb your old cylinders

WIRE, WRITE OR PHONE TODAY

**WESTERN
PRINTING MACHINERY CO.**
3519 N. SPAULDING AVE.
CHICAGO 18

manufacturers
of 3rd and 4th color
units for all Miehle
flat-bed
presses

A Complete Service

for the **LITHOGRAPHER**

Dampers Recovered • Slip-on Molleton and Flannel Covers • Aquatex and Dampabase • Seamol and Molleton by Yard or Roll • Leather and Rubber Hand Rollers • Leather Rollers for all Offset Presses, 2-3-4 and 6 Ply Rubber Silver Grey Blankets.

DISTRIBUTOR FOR
ELECTRON-O-PLATE MACHINE

"Over A Half Century of Service"

J. H. & G. B. SIEBOLD, Inc.

MANUFACTURERS OF
Printing, Lithographic Inks and Supplies

Office: 47 Watts St.
Factory: 99-101 - 6th Ave.

New York 13, N.Y.
New York 13, N. Y.



ADVERTISING ART

OFFSET PLATES

COMMERCIAL PHOTOGRAPHY

LETTERPRESS PLATES

ROTOGRAVURE

Like a Sure
Recipe Guarantees
the Result

THAT'S *Graphic Arts*
MAKERS OF FINE PRINTING PLATES



GRAPHIC ARTS CORPORATION OF OHIO

110 OTTAWA STREET • TOLEDO 4, OHIO
DETROIT NEW YORK CHICAGO

Condensed Gothic *Italic*

The popularity of these faces has created a demand for the italics. They are now available in fonts and sorts.

Airport Ex. Bd. - 6101 Franklin - No. 1401

14 Point	48 Point	14 Point	48 Point
ABC abcd	Nr	ABC abcd	Np
18 Point		18 Point	
DEFefg		DEFefg	
24 Point	60 Point	24 Point	60 Point
GH hi		GH hik	Ot
30 Point		30 Point	
IJ ik	Js	IJ lm	Ot
36 Point	72 Point	36 Point	72 Point
Kw		Knr	Is
42 Point			
Lm	It		

BALTOTYPE
BALTIMORE 15 S. Frederick St., 2, Md. CHICAGO 422 S. Plymouth Ct., 5, Ill.



Hammond Machinery Builders
1616 DOUGLAS AVE. KALAMAZOO, MICHIGAN

YOU CAN ELIMINATE ALL STATIC



WITH THE HERBERT
Oxy Neutralizer "Cold" Bar

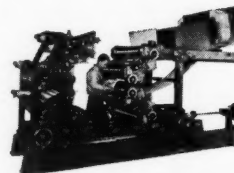
NO ARC!
NO SHOCK!
NO SPARK!

Improve quality of production and increase output—avoid paper jams—improve register and jogging by complete static elimination with the Oxy Neutralizer Cold Bar—this easily installed, safe device is endorsed by leading printers and converters. Beat high production costs by curing "static expense."

Sends us details of any press which causes you trouble. We'll submit recommendations without obligation.

HERBERT PRODUCTS Inc. 74-34 JAMAICA AVE. WOODHAVEN 21, N. Y.

A VERSATILE
4 TO 8-COLOR PRESS
DOES A
VARIETY OF JOBS



... PROFITABLY!

A magazine publisher uses two, two-color and one single-color flat bed presses to produce 6,120 five color covers an hour. The same job is now printed **six colors** on one Hess & Barker Rotary Letterpress at the rate of 40,000 covers an hour. . . . A bag printer claims a million 4 color coffee bags 6 up in 24 hours. . . . A drinking cup and food container manufacturer prints from a roll and delivers in a rewound roll at the rate of 500 feet per minute or sheets at the rate of 10,000 per hour. . . . A local printer runs millions of impressions on a **one-color job** on his 4-color Hess & Barker press **very profitably**.

For versatility Hess & Barker's 4 to 8-color rotary letterpress has everything.

SEND FOR FREE BOOKLET

HESS & BARKER
Printing Press and Equipment Manufacturers
212-22 SOUTH DARIEN ST. PHILA. 7, PA.

Telephone: PE nnypacker 5-4070

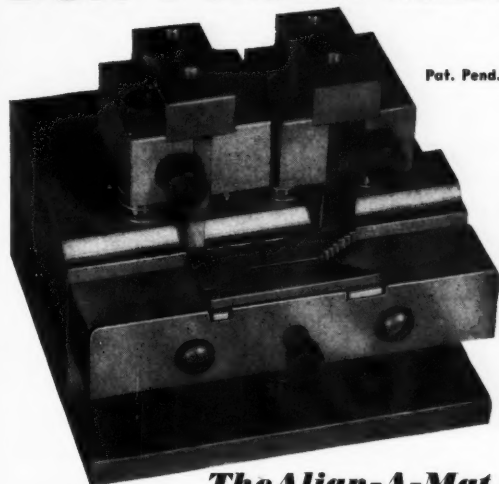
THE MONOMELT COMPANY

THE MONOMELT
THE PLANE-O-PLATE
THE HYDRO-CASTER
MONOMELT POWER SHEARS
MONOMELT MOLDING PRESSES
PLASTIC PLATE CURVER
VINYLITE AND ELECTROTYPERS
SUPPLIES

BAKELITE MATRIX
(Processed by Monomelt)

1611 N. E. Polk St.
Minneapolis, Minn.

DON'T THROW AWAY COSTLY MATS



The Align-A-Mat

is guaranteed to restore alignment on mats (costing 18c and up) normally discarded as useless. Especially helpful when sorting up good fonts with new mats. Will keep these in perfect alignment constantly.

The New York Times, New York Herald Tribune, Philadelphia Inquirer, Hearst papers, Condé Nast, Publishers Printing Co., typographers, trade plants, printers throughout the country have acclaimed this invention as a real MONEY and TIME saver.

Please write for descriptive literature.

FSK INDUSTRIES, 130 W. 46th ST., N. Y. 19, N. Y.

Satisfaction Guaranteed

USE...LAWSON HOLLOW DRILLS

Made of the finest grade tool steel—electrically heat treated and oil tempered—will stay sharp longer. The highly polished mirror finish (process patented) prevents breakage due to chips jamming.

Lawson Hollow Drills fit most makes of drilling machines. When ordering, specify make of machine.

E. P. LAWSON CO., INC.

MAIN OFFICE: 426 West 33rd Street, New York

BOSTON

170 Summer St.

CHICAGO

628 So. Dearborn St.

PHILADELPHIA

Bourse Bldg.

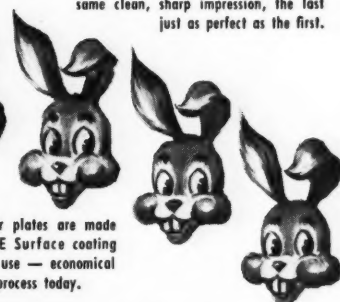
PERFECT

REPRODUCTION

with LITH-KEM-KOTE
SURFACE COATING PROCESS



Sheet after sheet, every one with the same clean, sharp impression, the last just as perfect as the first.



That's the story when your plates are made with the LITH-KEM-KOTE Surface coating process. Fast and easy to use — economical and time saving. Try this process today.

FREE

Use this coupon for free sample and complete technical details.

LITHO CHEMICAL & SUPPLY CO.
46 HARRIET PLACE, LYNBROOK, L. I., N. Y.

We're interested, send samples and instructions on the new LITH-KEM-KOTE surface coating process.

NAME

COMPANY

ADDRESS

CITY

STATE



"ALL THIS AND HEAVEN TOO" . .

In this Age of Automatics . . . Guided Missiles . . . in brief, tomorrow's tools . . .

In this Industry . . . several operations-in-one, several profits-in-one have made the **BAUMFOLDER** the Greatest "Gold-Mine" since Ben Franklin's printing "explorations."

You know how it folds . . . pastes . . . trims . . . and folds for mailing, all in the same operation . . . and how it perforates, multiple lines in both directions at the same time . . . but . . . **DO** you know that something **NEW** has now been added . . . the **BAUM-CRIMPER?**

So now . . . you turn a sheet of paper into a folded, pasted, trimmed, crimped booklet, ready for mailing. Think of this **ADDITIONAL ENORMOUS SAVING . . . ENORMOUS PROFIT!**

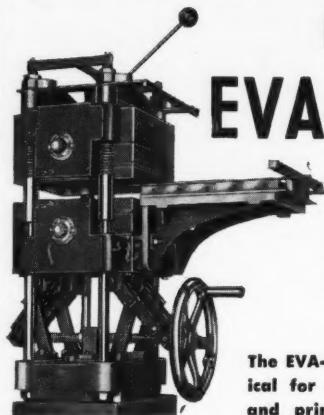
Truly . . . "ALL THIS AND HEAVEN (Profit) TOO!"

RUSSELL ERNEST BAUM, INC.

615 CHESTNUT STREET

PHILADELPHIA, PA.

MAKE YOUR OWN RUBBER PLATES IN THE EVA-PRESS



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt,
220 volt, or other
specifications

SPECIFICATIONS

- Platen 11" x 13"
- Inside chase 10" x 12"
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

AMERICAN EVATYPE CORP.

DEERFIELD, ILLINOIS

RICHARDS' ELECTROMATIC

DOES
EVERYTHING!

- 3 Motors
- Many Exclusive Patented Features

A
MACHINE
DELUXE



SAWS, TRIMS,
ROUTS, PLANES,
MORTISES, ETC.

Precisioned
Plates Save
Press Time

WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE

J. A. RICHARDS Co.

KALAMAZOO, MICH.
13 F

The R & B EXTENSION DELIVERIES

for MIEHLE, BABCOCK, PREMIER
and other presses

AUTOMATIC PAPER LIFTS

Special purpose equipment for the
Graphic Arts Industry

CONSULT US ON YOUR PARTICULAR PROBLEM

THE RATHBUN & BIRD COMPANY, INC.

DESIGNERS AND MANUFACTURERS • FOUNDED 1898
DEPT. I 379 WEST BROADWAY NEW YORK 12, N. Y.

Speedflex

THE FASTEST,
MOST MODERN
JOB PRESS!

for mailing pieces,
throw aways,
inserts, and
all types
of form
printing



Designed and sold exclusively
by Orville Dutro & Son, Inc.
Manufactured by Western Gear
Works, oldest and largest
manufacturer of geared
products in the West.

Orville Dutro & Son, Inc.
1206 Maple Ave., Los Angeles 15, Calif.
Please send us full information on SPEEDFLEX
high-speed, multiple operation rotary presses.

NAME _____
ADDRESS _____
CITY _____ STATE _____

COUPON BRINGS DETAILS

classified buyers' guide

BINDERY

Engdahl Bindery

DIVISION OF C. O. OWEN & CO.

EDITION BOOKBINDERS

"Books Bound by Us Are
Bound to Satisfy."

2200 Maywood Dr., Maywood, Ill.
Telephones: Maywood 9000 and
EStebrook 8-8787 (Chicago)

BRONZERS

- MILWAUKEE BRONZERS—For all presses. Some rebuilt units. C. H. Henschel Mfg. Co., W. Mineral Street, Milwaukee, Wis.

CALENDAR AND CALENDAR PADS

- WHOLESALE CALENDARS, FANS, ADVERTISING NOVELTIES—Do your own imprinting or we do it for you. Sell your regular Printing Customers. Fleming Calendar Co., 6540 Cottage Grove, Chicago 37, Ill.

- CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Impg. Co., 80 Franklin St., New York, N. Y.

EQUIPMENT WANTED

- SEALED PROPOSALS for purchase of 1 Rotary (Meisel) Printing press—110 inch printing cylinder, 4—20 inch imprint cylinders, without motor (5 HP) offered for sale by Panama Canal Company, will be received by General Purchasing Officer, Panama Canal Company, Washington 25, D. C., until 10:30 A.M., February 20, 1952. Blanks and information may be obtained from the above office.

FOR SALE

- TWO COLOR 65" Model 5/0 Miehle Flat bed automatic cylinder press. With extension delivery. Now finishing long color job. Should complete about May 10th. Will be glad to show running. Reasonable price. Will release 6/0 Miehle single color automatic in thirty days. Box L-64, THE INLAND PRINTER, 309 W. Jackson Blvd., Chicago 6, Ill.

- ENVELOPE PRESS—Harris E-1 Serial No. 645 E-1, \$990. Motor with pulley, belt, 1 H.P. 60 cycle, 220 volt almost new \$60.00. Both F. O. B. Richmond, Virginia. Old Dominion Press, Inc., 1205 East Cary Street, Richmond 19, Va.

FOR SALE (continued)

OFFSET PRESSES Single and Multicolor

NEWSPAPER PRESSES

Flatbed and Rotary

COMPOSING ROOM

LETTERPRESS

Platen and Cylinder

BINDERY

Write Your Requirements

BEN SHULMAN ASSOCIATES, INC.
500 FIFTH AVENUE, N. Y. 18, N. Y. • BRyant 9-1132

Better Makereadies in less time...at lower cost!

Write for free booklet which tells how to make your own "Precision" Overlays. Best possible makeready in minimum time. Manufactured and sold exclusively by

THE MARTIN CANTINE COMPANY
SAUGERTIES, N. Y.

Cantine's PRECISION OVERLAY BOARD



10-Power
\$850

20-Power . . . \$10.00

Has very flat field and great covering power

THE DOUTHITT CORP.

680 E. Fort St.

Magnifiers

Photo-Engravers
Photographers
Lithographers
Printers

Detroit 26, Mich.

FOR SALE (continued)

SURPLUS EQUIPMENT FOR SALE

30 x 42 HARRIS 2-color Rotary Letterpress, roll-off jogger delivery, AC. Two CHRISTENSEN gang stitchers, each 7 stations; one equipped with 5 SHERIDAN 2B INSERTER POCKETS, the other 4 Pockets. Size range 8 x 8 to 11 1/2 x 15; thickness 1/16 to 1/2. Complete with DC motors. SEYBOLD 3-knife automatic 3VA book trimmer; 7 sets knives and extra cutting bedplate, AC. 100 ELECTROTYPE CHASES, 11 1/2 x 17 I.D. 6 Cylinder PRESS CHASES with cross bars, 23 x 30 3/4 O.D.; 21 x 28 3/4 I.D.

ALSO LARGE ROTARY PRESSES

Two HOE 32-pg MAGAZINE PRESSES, black only; page size 10 1/2 x 14. 40-pg HOE MAGAZINE PRESS, color on 20 pages; size 10 1/2 x 14 1/2-15. 64-page HOE MAGAZINE PRESS, color on 16 pages; size 10 1/2 x 14 1/2-15. DC motors and controls available, also 75 KW AC to DC Generator set for operating above presses. Still hooked up and can be run. Will print from electros or stereotypes; plate bending equipment available.

BEST OFFER ACCEPTED

The BILLBOARD PUBLISHING CO.

2160 Patterson St., Cincinnati 22, Ohio

FOR SALE

- 2-1/0, 2-3/0 Two Color Miehle Presses, equipped with Cross Feeders, ext. del. Dexter Pile Feeders available.
- 2/0 Miehle, Bed 43" x 56", with Dexter Pile Feeder and ext. del.
- #10 Babcock, 43" x 55", Dexter Pile Feed.
- #4/3 Miehle Unit, 30" x 42", swingback feeder.
- V-36-45 Miehle Verticals.
- 3-"C" Intertypes, #10294, #10753, #10754.
- #8 Linotype, 3 magazines.
- #14 Linotypes, Single Keyboard.
- Kelly Presses: #1 22" x 28" - #2 22" x 34" - #3 17" x 22".
- 22" x 28" Miehle Horizontal.
- MAC 17 1/2" x 22" Webendorfer Offset.
- S8L Harris Offset, size 28" x 42".
- EL 22" x 34" Harris Offset.
- 41" x 54" 2 Col. Potter Offset, pile del.
- LSG Harris, 2-color, 46 1/2" x 68 1/2".
- Christensen Stitcher, 5 stations, 2 heads.
- 12" x 18" C&P. Rice Unit.
- Monotype Giant Caster, molds and mats.

NORTHERN MACHINE WORKS

(Tel. Market 7-3800)

323-29 N. Fourth St., Philadelphia 6, Pa.

- SALES & ORDER BOOKS — BUSINESS FORMS. One-Time Carbon Forms, Envelopes and Tags. Free Illustrated Price Lists. ERSCO, Cor. Compton Avenue, Bronx 72, N. Y.

- AN EXTENSIVE LINE of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

- 25 MINUTES MAY SAVE YOU \$25. Send for NEW Ludlow Cleaning-Oiling Schedule. Foolproof, saves \$1 cash with order. R. E. Huss, R. 7, Lancaster, Pa.

- MONARCH ENVELOPES—Sub 20 white wove, packed 5000 carton, boxed 500—\$2.95 F. O. B. Destination East of Mississippi, Old Dominion Press, Inc., 1205 E. Cary St., Richmond 19, Va.

do YOU know

- ① Why Gummed Paper Lies Flat?
- ② How to Easily Raise Relative Humidity in a Medium-Sized Print Shop?
- ③ Can Gummed Paper be run Satisfactorily on an Offset Press?

PERFECTION has the answers!
(and they're yours for the asking)

Request PERFECTION Flat Gummed Paper Bulletins on these subjects from your Fine Paper Merchant. If he doesn't stock PERFECTION, write direct to:



PAPER MANUFACTURERS COMPANY

Main Office: PHILADELPHIA 15, PENNSYLVANIA

Sales Branches: Atlanta • Chicago • New York • Cleveland

Pacific Coast Warehouses: Los Angeles • San Francisco

Plants: Philadelphia, Pa. • Indianapolis, Ind.



Printing Ink's

TOUGH TO GET OFF...

VOLAX REMOVES IT IN A JIFFY!

VOLAX was developed for heavy-duty skin cleansing... for removing ground-in printer's ink FAST—but gently, without irritating the skin. Contains mild soaps, water softener and friable volcanic ash. A SIMPLE TEST WILL CONVINCE YOU—Ground-in dirt and ink discoloration disappear when VOLAX HAND CLEANER goes to work!

Let your DOLGE SERVICE MAN demonstrate!

VOLAX

dependable
DOLGE
WESTPORT, CONNECTICUT

AMERICAN ROLLERS

MOST PROFITABLE FOR YOU IN '52

SEE FOR YOURSELF, ORDER A SET

AMERICAN ROLLER COMPANY

1342 N. HALSTED ST. CHICAGO 22, ILL.
225 N. New Jersey St., Indianapolis 4, Ind.

Amsco Chases

- ★ Electric-Welded
- ★ Square and True
- ★ Absolutely Guaranteed

SOLD BY ALL DEALERS

AMERICAN STEEL CHASE COMPANY

31-31 Forty-Eighth Ave., Long Island City, N. Y.

Classified Buyers' Guide (continued)
FOR SALE (continued)

Value Plus Fair Dealing The Past 20 Years

New Equipment Distributors of

- Hammond Saws
- Morrison C & G Saws
- Challenge Products
- Halley Gravure & Aniline Presses
- Loring-Coes Knives
- Rosback Bindery Machinery
- American Steel Chase
- Rouse Composing Room Tools
- Vandercook Proof Presses
- Plus other quality sources

Used or Rebuilt

- Miller Two Color 23x36
- Miller TY 28x41 Two Color
- 4 Baum Folders 17x22 and 25x38
- 2 Cleveland current model OSC & WWF
- 2 Miehle No. 4-4R 29x41 presses
- 1 Miehle No. 4-4R automatic unit
- 3 Miehle V-45 Verticals
- 3 Harris Model LSB 17x22 Offset presses
- 2 C & P Rice automatics 10x15 and 12x18 (new 1949)
- 1 Kluge 12x18 unit (new 1949)
- 1 Berry multiple head drill
- 7 Linotypes Models 5, 8, 29

TYPE & PRESS of Illinois Inc.

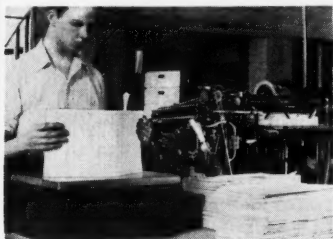
3312 North Ravenswood
CHICAGO 13



RICHARDS' EXPERIENCE PAYS OFF
Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

Classified Buyer's Guide (continued)
FOR SALE (continued)

SYNTRON
"Vibrating"
PAPER JOGGERS



HELP TO REDUCE COSTS
— by eliminating time consuming
padding, turning and riffling.
Investigate their potential
in your shop — write to —

SYNTRON CO.
575 Lexington, Homer City, Pa.

**STEWART'S
EMBOSSING BOARD**
Makes Embossing Easy

Needs no heating or melting—Simply
wet it, attach it to tympan and let
press run until dry. Sheets $5\frac{3}{4} \times 9\frac{1}{2}$
inches. \$1.25 a dozen postpaid.

THE INLAND PRINTER
309 W. Jackson Blvd. • Chicago 6, Ill.

RUBBER and PLASTIC
**PRINTING PLATE
MATERIALS AND
CUTTING TOOLS**



Write for Samples
and name of your
nearest **Ti-Pi** Dealer
and rubber engraver...

Ti-Pi COMPANY
1000 BROADWAY KANSAS CITY 6, MO.

Exclusive! Completely Automatic Focusing!



Klimsch Super-Autovertical

1. Automatic Focusing Handwheel
2. Scale
3. Centralized Darkroom Control Panel
4. Filter Disk Adjustor

VERTICAL PRECISION COLOR CAMERA

Here's an automatic precision color camera that's really automatic! Focusing takes care of itself this way: the movement of lens and copyboard is regulated by an ingeniously tooled progressive spindle so that it corresponds in every position with the focus formula of the lens.

No calculations to make, no readings from tapes. Camera sets either by setting on given percentage of direct percentage scale; or by simply moving camera until image on ground glass has reached desired size.

Added feature: straight-line image reversing mirror attachment now available. Changes easily, quickly. No slow-down of work.

Write for all the special precision features of this amazing completely automatic 20-inch space-saving Vertical Camera, that can take the load off your large horizontal cameras, increase your bread-and-butter production.



Imported by

Amsterdam Continental
Types and Graphic Equipment Inc.

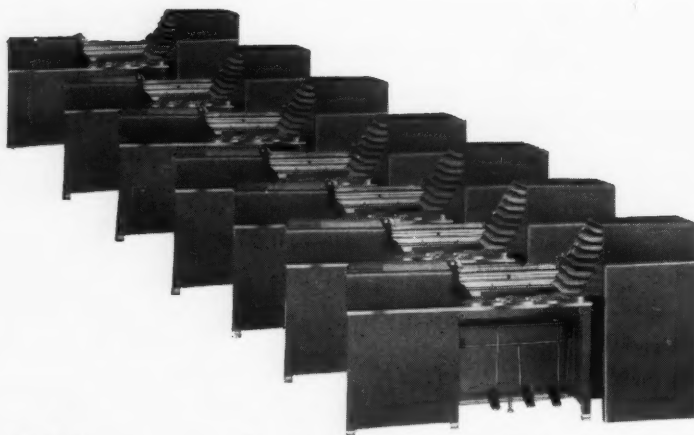
268-276 Fourth Avenue, New York 10, New York

ALPENA IDEAL FOR
MULTICOPY
FORMS

TUB-SIZED FOR MAXIMUM PRESS PERFORMANCE
DISTRIBUTED BY LEADING PAPER MERCHANTS

FLETCHER
PAPER COMPANY
ALPENA, MICHIGAN

MANIFOLD



JCM's work in large plants too!

In Chicago an internationally known organization* of lithographers and engravers with the ability to do the finest work—whether it be the production of currency or a printed form, uses seven JCM Semi-Automatic Collating and Tipping Machines in the daily production of quality forms. You too can profit by the installation of a JCM. Don't delay—get the facts by writing at once to—

*NAME ON REQUEST.

J. CURRY MENDES CORPORATION

104 BROOKLINE AVE.

BOSTON 15, MASS.

500 S. CLINTON STREET
CHICAGO 7, ILLINOIS

22 E. 29TH STREET
NEW YORK CITY

Classified Buyer's Guide (continued)
FOR SALE (continued)

Model 14 Linotype, new style, wide
34 channel auxiliary, electric pot,
four molds.

Model 8 Linotype, fan type, three
magazines, electric pot.

No. 4-4R Miehle 29 x 41

Style B & C Kellys

Nos. 1 & 2 Kellys

Nos. 4 & 5 Little Giants

10 x 15 & 12 x 18 Kluges

Complete List on Request

EPCC **ERNEST PAYNE CORP.**
82 BEERMAN STREET • NEW YORK 7, N. Y.
TELEPHONE BEERMAN 3-1791

FOR SALE (continued)

Insist on Megill's Gauge Pins

for use on all Job Presses

MEGILL'S
PATENT

Spring Tongue®
GAUGE PINS \$1.00 doz. with extra Tongues

MEGILL'S PATENT

Original Steel®
GAUGE PINS

HEAD 12, 15 OF 18 PT HIGH - 75c DOZEN

Remember. ONLY MEGILL MAKES
SPRING TONGUE GAUGE PINS.

THE

EDWARD L. MEGILL COMPANY

The Pioneer in 1870

763 ATLANTIC AV., BROOKLYN 17, N. Y.

HELP WANTED

• **SALARIED POSITIONS**, \$3600 to \$30,000. This confidential service for outstanding men who desire a new connection, will develop and conduct preliminary negotiations without risk to present position. Send name and address for details. Tomsett Associates, 336 Frick Bldg., Pittsburgh 19, Pa.

• **PRODUCTION FOREMAN** with background of Offset and Relief Printing by old and established firm employing 25 people. General Label, Pamphlet and Commercial Work. An opportunity for man experienced in fine printing and with knowledge of production controls. Duties—Embrace Photo-offset composition, Letterpress Composition, and press operations and controls. Write Box L-63, **THE INLAND PRINTER**, 309 W. Jackson, Chicago 6, Ill.

INSTRUCTIONS

LINOTYPE-INTERTYPE INSTRUCTION
Ohio Linotype School
Logan, Ohio

MOTOR CONTROL AND EQUIPMENT

• **CLINE ELECTRIC MFG. CO.**, Cline-West-Inghouse Motor and control equipment for printing machinery, 3405 W. 47th Street, Chicago 32, Illinois.

POSITION WANTED

• **ESTIMATOR, CUSTOMER-CONTACT MAN.** Presently employed, but desires change in position. College graduate. Broad experience in the different phases of printing. Commercial and book work. Letterpress and offset. Write Box L-65, **THE INLAND PRINTER**, 309 W. Jackson Blvd., Chicago 6, Ill.

• **MONOTYPER** — Capable and experienced combination keyboard-caster operator. A-1 mechanic and typographer. Write Box L-62, **THE INLAND PRINTER**, 309 W. Jackson Blvd., Chicago 6, Ill.

STATIONERY

• **WEDDING INVITATIONS** and other engraved stationery for fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

STITCHING WIRE

• **SPECIFY PRENTISS** Stitching Wire. Over ninety-three years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

TYPE FOUNDERS

FOUNDRY • MONOTYPE
and now ALL-SLUG
Write for economy prices, new free "All-Slug" catalog: 633 Plymouth Court, Chicago 5, Ill.
ACME TYPE FOUNDRY

Lydian Bold Italic

You will want this exclusive imported design cast by Perfection in Foundry Metal. Prices and specimens sent FREE. Fonts or sorts—14 to 30 point. Write Today!

PERFECTION TYPE • INC.
ST. PAUL 1, MINNESOTA

• **DURABLE FOUNDRY TYPE:** Attractive faces, always dependable. Write for circular Northwest Type Foundry, Minneapolis 15, Minn.

• **FOUNDRY TYPE**—1952 Specimen Review with new faces sent free on request. Write Perfection Type Inc., St. Paul 1, Minn.

Advertisers' Index

Acme Type Foundry.....	116
American Carbon Paper Corp.....	90
American Evatype Corp.....	112
American Roller Co.....	114
American Steel Chase Co.....	114
American Type Founders.....	4, 23, 24, 25
Amsterdam Writing Paper Corp.....	100
Amsterdam Continental Types & Graphic Equipment, Inc.....	115
Baltotype.....	110
Bauer Alphabets, Inc.....	106
Baum, Russell Ernest, Inc.....	112
Billboard Publishing Co.....	113
Bingham's, Sam'l, Son Mfg. Co.....	37
Blatchford, E. W., Co.....	8
Brightwater Paper Co.....	92
Brown-Bridge Mills, Inc.....	91
Brownville Paper Co.....	91
Cantine, Martin, Company.....	113
Central Compounding Co.....	83
Challenge Machinery Co.....	11
Champion Paper & Fibre Co.....	19, 20
Chandler & Price Co.....	93
Cheshire Mailing Machines, Inc.....	106
Clark Equipment Co.....	91
Consolidated Water Power & Paper Co.....	16
Cottrell, C. B., & Sons Co.....	13
Craftsman Line-Up Table Corp.....	94
Cromwell Paper Company.....	Inside Back Cover
Dayton Rubber Co.....	27
Dexter Folder Company.....	18
Disston, Henry, & Sons, Inc.....	104
Dolge.....	114
Douthitt Corp.....	113
Dutro, Orville, & Son, Inc.....	112
Eastern Corporation.....	31
Eastman Kodak Co.....	73, 74
Econo Products, Inc.....	86
Electric Boat Co.....	96
Engdahl Bindery.....	113
Fairchild Camera & Instrument Corp.....	34
Falulah Paper Co.....	28
Felters Company.....	87
Fisk Industries.....	111
Fletcher Paper Co.....	115
Graphic Arts Corp. of Ohio.....	109
Hamilton, W. C., & Sons.....	97
Hammermill Paper Co.....	107
Hammond Machinery Builders, Inc.....	110
Harris-Seybold Co.....	38, 39
Herbert Products, Inc.....	110
Howard Paper Mills, Inc.....	110
Howard Paper Company Div.....	10
Maxwell Paper Company Div.....	9
International Business Machines.....	7
International Paper Co.....	95
International Printing Ink.....	101
Intertype Corporation.....	Back Cover
Kimberly-Clark Corp.....	102, 103
Lawson, E. P., Co.....	89, 111
Litho Chemical & Supply Co.....	111
Ludlow Typograph Co.....	1
MacKenzie & Harris.....	108
Mead Corporation.....	14
McGill, Ed., L., Co.....	116
Mendes, J. Curry, Corp.....	116
Mergenthaler Linotype Co.....	Inside Front Cover
Miami Valley Coated Paper Co.....	12
Miehle Printing Press & Mfg. Co.....	6
Miller Printing Machinery Co.....	30
Monomelt Company.....	111
Nekoosa-Edwards Paper Co.....	105
Northern Machine Works.....	113
Oxford Paper Co.....	26
Paper Manufacturers Co.....	114
Payne, Ernest, Co.....	116
Perfection Type, Inc.....	116
Printing Machinery Co.....	15
Process Color Plate Co.....	99
Rathbun & Bird Co., Inc.....	112
Reliance Electric & Engineering Co.....	33
Richards, J. A., Co.....	112, 114
Rosback, F. P., Co.....	117
St. Regis Sales Corp.....	5
Shulman, Ben, Associates, Inc.....	113
Siebold, J. H. & G. B., Inc.....	109
Simonds Saw & Steel Co.....	21
Sterling Electric Motors.....	17
Strathmore Paper Company.....	36
Syntro Company.....	115
Taylor Machine Co.....	108
Ti-Pi Company.....	115
Type & Press of Illinois Inc.....	114
Vandercook & Sons, Inc.....	35
Walton Laboratories, Inc.....	98
Warren, S. D., Co.....	22
West Virginia Pulp & Paper Co.....	84, 85
Western Printing Machinery Co.....	108
Weston, Byron, Company.....	2
Wetter Numbering Machine Co.....	108
Yale & Towne Mfg. Co.....	29

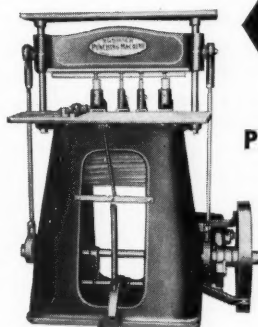
★
Get an
EXTRA PROFIT
by Punching
for All Modern
Booklet Bindings
WITH

Rosback
MULTIPLE PUNCHING
MACHINE

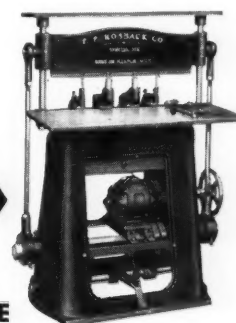
★
Spiral • Circular • Coil and other Modern Bindings



You can punch holes for any modern binding right in your own shop at a profit. The Rosback Multiple Punching Machine is fast, accurate, efficient and low in cost. It has the quality, performance and durability for which ROSBACK machines have long been noted. No type or size of hole can stump you because we supply special heads for any required hole. Your initial choice of heads depends upon your needs. Changing heads requires only five minutes. The machine is built in two sizes—for 20" and 36" width sheets.



MOTOR DRIVE
Rosback
"PONY SIX"
PUNCHING MACHINE



MOTOR DRIVE
Rosback
"SPECIAL SIX"
PUNCHING MACHINE

Standard of the industry for many years, these Rosback Punching Machines are noted for carefully engineered design and rugged construction . . . The "Pony Six" is built in one size only, to punch a 24" width sheet, and can be furnished either for footpower or motor drive . . . The "Special Six", taking a 28" width sheet, is built for motor drive only. Standard equipment of both machines includes two Punch Heads complete with your choice of round hole punches and dies of any of 29 standard sizes up to 3/8" in diameter. Available as extra equipment are Punch Heads accom-

modating round hole punches of 13/32" up to 3/8", eight standard sizes. Also available for use with these two machines are open hole punch heads for standard open and irregular openings, as well as gang heads for Kalamazoo punching and for other combinations of round hole and open and irregular openings. Another "extra" available is a perforating attachment for either continuous or strike perforating, which can be installed in five minutes.

See your nearest Rosback Dealer; or, write us for detailed information on the "Pony Six" and the "Special Six."

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,
 GANG STITCHERS AND PAPER PUNCHING MACHINES

THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Some startling information on what the Soviet Union is doing in the way of printing for propaganda purposes came to light last month in New York City during the celebration of Printing Week. General Walter Bedell Smith, former Chief of Staff to General Eisenhower and now head of the United States Central Intelligence Agency (successor to World War II's Office of Strategic Services), warned against underestimating the power of the forces of communism ranged against democracy in the "battle for men's minds."

General Smith, who ought to know whereof he speaks about Russia because he was United States Ambassador to the Soviet Union from 1946 to 1949, reported that the Land With the Iron Curtain consumes annually only 360,000 tons of paper against 6 million tons in the United States, BUT it publishes 50,000 book titles a year with a total circulation of 830 million copies, three times the number published in the United States.

In France, regarded by Western democratic leaders as a key country in the effort to hold back Communism in Europe, the Communist party spends \$4 million a year on printed propaganda material which includes 17 daily papers, 83 weeklies and 18 monthlies or quarterlies.

There are some weak spots in the Iron Curtain, General Smith noted. For example, the Russian people are so eager to learn of the outside world that they pay \$1.50 a page for fragments of a magazine from the United States.

On the other side of the ledger, the Soviet government allows sale of only a limited number of copies of *America*, published by our own State Department, and it goes only to persons approved by the Russian government. Yet copies of the magazine turn up on the Moscow black market, where they are sold at premium prices.

Late last month, the Soviets increased the power of their Berlin radio station to such an extent that it now threatens to drown out RIAS (Radio in American Sector) as well as the Voice of America.

* * * *

★ Just for laughs, we throw in this little story on the Perils of a Country Editor:

A country editor tells why he had to cut out gushing descriptions of the refreshments served by the town ladies at their various gatherings.

There was altogether too much jealousy, he said. For instance, the Ladies' Home Circle complained that he omitted mention of the whipped cream on their fruit salad, or the Sisters of Pocahontas resented his giving a better write-up to the lettuce sandwiches of the Daughters of Plutarch than he did to their own patty shells; or *vice versa*, and so on. After he realized the tight place he was in, he

made an office rule that hereafter all refreshments would be "delicious." That's all, and nothing else.

After a while the word "delicious" wore itself thin, so he made a new rule: "Refreshments were served." Thus with one swoop he saved his life, the sanity of the press and the serenity of the community.

That little story, to give credit where credit is due, came from a little publication called *Chats*, a piece of printer's propaganda, lively and interesting at that, edited by Warren R. Sprague. The direct mail piece is "Edited and published monthly just for the heck of it by the Clark-Sprague Printing Company, 1901 Locust Street, St. Louis, Mo., to express appreciation for our customers and friends."

* * * *

And while we're on the subject of printers' propaganda, we'd like to report what Philip L. Cole, Deputy Public Printer of the United States, told members of the graphic arts industry in Houston, Texas, during International Printing Week. He urged them to "tell the world" about the role printing plays in business and public affairs.

"During this week we usually wind up telling a bunch of printers how important printing is," he said. "That isn't right. We should tell the world about it. I can think of no other craft that has done more, or as much, to raise this country to its present place in the sun."

Amen, brother, and why don't more printers take some of their own medicine and advertise, propagandize, and "tell the world about it?" If printers used advertising in the same volume as some of their customers, they would soon be flooded with more business than they could handle.

* * * *

★ Congressmen are falling all over themselves to be the first to introduce a new bill to knock out the new 10 per cent surtax on postal cards purchased in quantity lots. That little joker caught the Congressmen with their fences down, since they were at home when the new two-cent postal card went into effect the first of the year. So many and loud were the protests from constituents that now each Congressman is trying to be the first to introduce the bill. The surtax was originally included in the postal rate increase bill with the idea that big mail users should help to pay for the cost of printing the cards. The scheme was to help job printers sell privately printed cards to the big mailers.

One direct mail outfit started out to beat the surtax in the purchase of 50,000 postal cards by sending to the post office to purchase the lot in quantities of 49. To save the \$50, the company sent two employes back and forth to the post office window for an eight-hour day. Hardly worth the effort?



Table of Contents on Page 3

Advertising Index on Page 117

To Promote Better Printing

MAKEREADY

... the details
and
the techniques



CROMWELL PAPER COMPANY

THE NEW CROMWELL HANDBOOK OF MAKE-READY...

FREE!

Here—in a handy illustrated booklet—is a clear, concise and comprehensive exposition of the details and techniques of modern printing make-ready. Cromwell Paper Company offers this free booklet as an aid in the teaching and training of apprentices, as a handy reference for pressmen and plant managers, as a text book for students of the graphic arts. To obtain your copies, use the coupon below.

CROMWELL TYMPAN for Better Make-Ready

Cromwell Special Prepared Tympan banishes make-ready troubles. Gives a clean, sharp impression every time. It's extra hard. Uniform throughout. Amazingly high in tensile strength. Has maximum resistance to oil, moisture and atmospheric changes. And it's *unconditionally guaranteed!*



**CROMWELL
PAPER COMPANY**
4801-39 S. Whipple Street
Chicago 32, Illinois

Cromwell Paper Company
4801 South Whipple Street
Chicago 32, Illinois

Please send me _____ copies of your new booklet on
"Make-Ready." No obligation, of course.

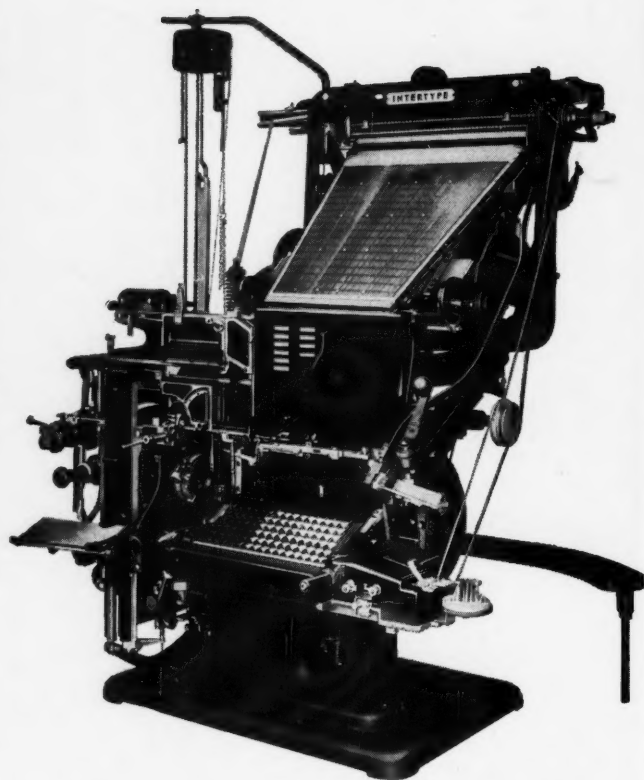
NAME _____

FIRM NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

**New High-Speed
INTERTYPE for
... Extra Fast
... Dependable
... Automatic
operation**



This new High-Speed machine retains many important, original mechanical features that have always rendered the Intertype® capable of more speed than required by manual operation... Among them are:

- [1] One-piece magazine escapements.
- [2] One-section reed assembly with direct-acting reeds.
- [3] Fast positive assembler.
- [4] Proportional spacing of channel entrances.
- [5] Extra large metal pot with the new Partlow heat control.
- [6] Three-pitch distributor screw that permits very rapid distribution of matrices.
- [7] Pedestal base and streamlined construction which lowers machine center of gravity, thus minimizing machine vibration and assuring smooth distribution.
- [8] Fast, light-touch keyboard.

Also built into this new Intertype High-Speed machine are new parts and assemblies located at places where wear and stress are important. Each is engineered for durability and continuous performance.

Of further importance to Intertype users is the fact that Intertype alone gives you the following exclusive advantages:

Only Intertype offers the High-Speed machine in one, two, three or four magazine models.

Only Intertype offers the conversion—right in your own plant—of any pedestal base Model C machine to high-speed operation.

Only Intertype offers Visilite® magazines through which matrices travel really fast. These magazines also allow you to check your matrices at a glance.

An Intertype representative will gladly arrange a demonstration of the new High-Speed machine at our nearest district office... See addresses below.

**Intertype Corporation, Brooklyn 2, N. Y. Chicago 10, Ill. Los Angeles 15, Cal.
San Francisco 11, Cal. New Orleans 10, La. Boston 10, Mass.**

**For HIGH-SPEED Typesetting...
Look to Progressive INTERTYPE**